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# OLD ENGLISH BOOKS

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AN ANTIDOTE AGAINST MELANCHOLY—*continued.*

collection. An entirely distinct collection was published in 1749 under the same title. Payne Collier issued a reprint about 1870, and Ebsworth included it in his *Choyce Drollery* of 1876. (B.M.).

Contents. The ex-ale-tation of ale : Ben Johnson's Cooklorrel : The hot-headed zealot (by Bishop Corbet) : The Schismatick Rotundos (by John Cleveland) : A glee in praise of wine : A combat of cocks, by T[homas] R[andolph] : The Welshman's song in praise of Wales (by Ben Johnson) : On a pint of sack : A song in praise of sack : In the praise of wine : On the vertue of sack : The brewer : Upon a Welchman : [etc., etc.].

This volume is remarkable as it contains two Shakespearian songs. The first one appears on p. 69 of this volume :

" The wise men were but seven, ne're more shall be for me,  
The muses were but nine, the worthies three times three;  
And three merry boyes, and three boyes are we.  
The Vertues were but seven, and three the greater be,  
The Caesars they were twelve, the fatal sisters three;  
And three merry girles, and three merry girles are we."

This song, in various forms, is constantly being referred to in the Elizabethan drama. In *Twelfth Night* II. 3, Sir Toby Belch, at the midnight drinking bout with Sir Andrew Aguecheek and the clown, says, in answer to Maria's expostulations about "caterwauling"; "My Lady's a Catayan, we are politicians, Malvolio's a Peg-a-Ramsay, and 'Three merry men be we.'" In Peele's *Old wives' tale*, I. 1, Anticke says: "Let us rehearse the old proverb: 'Three merry men, and three merry men, and three merry men be we. I in the wood and thou on the ground, and Jack sleeps in the tree.'" It also occurs in Dekker's *Westward Ho*, V. 3, and in Beaumont and Fletcher's *Knight of the burning pestle and The bloody brother*; and, lastly, in Barrey's *Ram Ally*. The other song is on p. 73: "Jog on, jog on": the first stanza being sung with a slight variation by Autolycus in *A winter's tale*, IV. 3. The earliest record of the second and third stanzas in the present volume.

In addition to the two songs above mentioned there is an interesting Shakespeare allusion on p. 72:

" Wilt thou be fatt, Ile tell thee how  
Thou shalt quickly do the feat;  
And that so plump a thing as thou  
Was never yet made up of meat:  
Drink off thy sack, 'twas only that  
Made Bacchus and Jack Falstafe, fatt, fatt."

Payne Collier first pointed out the great interest of one of the ballads in this volume, "Arthur of Bradley" (p. 16), which is very old. Its earliest known appearance is in the morality play of the *Marriage of Wit and Wisdom*, of which there is a manuscript dated 1579, where we have the line—

" For the honour of Arte Bradle  
This age wold make me swere madly."

The fact that the phrase "The honour of Arthur Bradley" is the refrain of the present piece shows that this is a modernised version of the ballad quoted in the "Marriage." As the "Marriage" can be proved by internal evidence to be anterior to the accession of Queen Mary this ballad may well be one of the earliest extant. The attention of the student of Sterne is drawn to the piece at p. 33: "The ballad of the nose[s]."



3 ARIOSTO (Lodovico) SEVEN PLANETS GOVERNING ITALIE: or his satyres in seven famous discourses, shewing the estate, 1. Of the court and courtiers. 2. Of libertie, and the clergy in general. 3. Of the Romane clergie. 4. Of marriage. 5. Of soldiers, musitians and lovers. 6. Of schoolemasters and schollers. 7. Of honour and the happiest life. Newly corrected and augmented, with many excellent and noteworthy notes, together with a new addition of three most excellent elegies, written by the same Lodovico Ariosto, the effect whereof is contained in the argument. [Translated by Robert Toffe]. Small 4to., most leaves closely cropped, old half green morocco. £10 10 0

*William Stansby for Roger Jackson, London, 1611.*

\*\* FIRST EDITION of the "three most excellent elegies."

With the signature of William Henry Ireland, the Shakespeare forger; and the bookplate of George Chalmers, the antiquary.

Hazlitt I., p. 12; D.N.B. Reissue, XIX., p. 917.

4 AUBREY (J[ohn]) MISCELLANIES, viz., I. Day-Fatality . . . . V. Dreams . . . . XIV. Transportation in the air . . . . XVII. Corps candles in Wales . . . . XXI. Second-sighted persons. Small 8vo, woodcuts, monogram stamped on reverse of title, old green straight grain morocco, blind borders, with the bookplate of Wm. Fred. D'Arley (not in Franks). £4 5 0 *For Edward Castle, London 1696.*

\*\* FIRST EDITION. Watt 54j; Lowndes 86; Hazlitt II., 670; B.M. "A" XLII., 232; D.N.B. I., 716: "A highly entertaining collection of ghost stories and anecdotes of the supernatural." Not in Graesse: *Bib. Mag.*, Caillet or Cardiff Cat. Pp. 51-52 contain an anecdote about William Harvey, the discoverer of the circulation of the blood, and, at p. 58 the author quotes Isaac Walton.

5 BACON (Francis, *Viscount St. Alban*) SAGGI MORALI. Con un' altro suo trattato della sapienza degli antichi. Tradotti in Italiano. 16mo, [14] + 150 + [2], (lacks the blank leaf between the table and text), one letter of imprint defective, old vellum, r.e. £32 0 0

*John Bill, London, 1618*

\*\* Second Edition, with the errata.

Sellers: *Italian books printed in England* (Library 4S v., p. 108, No. 5). Not in Brunet, Haym, or Gamba. This copy varies from the description given by Hazlitt III., 277: In this copy the fourth line of the title reads "Cavagliero," Hazlitt reads "Cavaliere"; also, in this copy, line 7, "un'" is followed by an apostrophe, in Hazlitt it is without it. Sayle 3485 speaks of G8 as blank, in this copy it is printed. The Cambridge copy lacks X1 (the title). Steeves gives a facsimile of the title at p. 95.

This is almost invariably referred to as the first edition. Only two copies of the first edition are known and they are two different issues, dated respectively 1617 and 1618, both published by John Bill (see Short Title Catalogue 1153 and 1153a). This, the second edition, is the earliest of which the collector can hope to acquire a copy. Translated by Sir Toby Matthews.



# SAGGI MORALI

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GRAN CANCELLIERO

D'INGHILTERRA.

Con vn' altro suo Trattato

DELLA SAPIENZA

DEGLI ANTICHI

Tradotti in Italiano.



IN LONDRA

presso di GIOVANNI BILLIO

1618.

SEE No. 5.

6 BACON (Francis, *Viscount St. Albans*) *ESSAYES*, or counsels, civill and morall . . . newly enlarged. Small 4to, with the first blank leaf, fore margins cut close to rule, old calf, rebacked. £56 0 0

*John Haviland for Hanna [h] Barret and Richard Whitaker,  
London, 1625*

\*\* FIRST EDITION OF ALL THE ESSAYS. Bacon says in the dedication: "I doe now publish my *Essayes*, which, of all my other workes, have beene most Currant: For that, as it seemes, they come home to Mens Businesse, and Bosomes. I have enlarged them, both in Number, and weight; so that they are indeed a New Worke." This is the last edition which Bacon saw through the press, and consequently of paramount authority in textual criticism.



7 [BAYLY (Lewis, *Bishop of Bangor*)] THE PRACTICE OF PIETIE: Directing a Christian how to walk that he may please God. 32mo, title within woodcut border, contemporary calf. £1 15 5

*Michiel Stael, Delft, 1648*

\*\* According to Anthony à Wood the author was born at Carmarthen, Wales. (D.N.B. Reissue, I., 1368).

8 BEHN (Mrs. A[phara]) LA MONTRE: or the lover's watch. 12mo, frontispiece (cut round and mounted), calf. With the bookplate of William Clark (Franks 5895). £8 15 0

*R. H. [? R. Holt] for W[illiam] Canning, London, 1686*

\*\* FIRST EDITION.

Hazlitt III., 278; De Ricci, 43; Hoe IV., 224; Huntington V., 35; Esdaile, 161.

A sketch of a lover's customary way of spending the twenty-four hours, in verse and prose.

With complimentary verses by Charles Cotton, and N[athaniel] Tate.

9 BOCCACCIO (Giovanni) NOVELS AND TALES. Containing a hundred curious novels, by seven honourable ladies, and three noble gentlemen, framed in ten days. The fifth edition, much corrected and amended. Folio, portrait, contemporary calf. £7 10 0

*For Awnsham Churchill: London, 1684*

10 BRATHWAITE (Richard) THE ENGLISH GENTLEMAN AND ENGLISH GENTLEWOMAN: both in one volume couched, and in one model portrayed: to the living glory of their sex, the lasting story of their worth. Being presented to present times for ornaments; commended to posterity for presidents. With a ladies' love lecture, and a supplement lately annexed and entituled, The turtle's triumph. Folio, engraved title by WILLIAM MARSHALL (with folding explanatory leaf), contemporary calf, FINE UNPRESSED COPY IN ORIGINAL STATE.

£18 10 0

*John Dawson, London, 1641*

\*\* THIRD EDITION, FIRST ISSUE, without the errata at the end of Part I. Pp. 271-284: "Apparell." D.N.B. II., p. 1142, No. 7. Huth Auction Cat., 918; Allibone, p. 239; Lowndes, p. 258; Hoe Sale Cat. I., No. 492, II., No. 549. Corser: *Collect. Anglo-Poet.*, Part II., pp. 384-387: "On account of the additions made to it, this is by far the most preferable edition of these works of Braithwaite." See Dibdin's *Lib. Comp.* Vol. II., p. 197; and Haslewood's *Introd.*, p. 389. Lowndes is in error in stating that the characters given in the former editions are omitted in this. They will be found in their proper places. Brit. Mus. Cat. "B," LXVI., p. 135. Monroe: *Cyc. of Education*, I., p. 440: "The two books on the *English Gentleman* (1630) and the *English Gentlewoman* (1631) belong to the type of educational literature which was called out by the demand for courtly training." Grolier Club Cat.: *Wither to Prior*, No. 69 (with a facsimile of the engraved title).



11 BROWNE (Thomas, *Knight*) HYDRIOTAPHIA: Urne-buriall, or a discourse of the sepulchrall urnes lately found in Norfolk. Together with The Garden of Cyrus, or the quincunciall, lozenge, or net-work plantations of the ancients, artificially, naturally, mystically considered. 12mo, [14] + 202 + [6] pp. (p. 202 misprinted "102"), 2 full-page engravings, ticket-leaf and leaf of advertisements, original sheep, fine unpressed copy, with the bookplates of R. Cory, Jun., and S. C. E. Neville Rolfe, Beacham Hall. £22 10 0

For Hen[ry] Brome, London, 1658

\*\* FIRST ISSUE of the FIRST EDITION.

"The whole strength of his genius and the wonderful charm of his style are to be sought in the *Urn-burial*, the concluding chapter of which, for richness of imagery and majestic pomp of diction, can hardly be paralleled in the English language." (Encyc. Brit. IV., 667).

"The longest piece, perhaps, of absolutely sublime rhetoric to be found in the prose literature of the world." (C.E.L. VII., 242).

Grolier Club, 108; Hazlitt I., 56; Colman, 66; De Ricci, 72. Not in Abbott.

This is the first issue, before the addition of the errata which appears in two forms: As a leaf and a slip pasted on the reverse of the last leaf. A facsimile of the title will be found in the Grolier Club Catalogue. The *Hydriotaphia* is mainly based on Kirchmann's *De funere Romanorum* (Encyc. Brit. VII., 404). An analysis of the book will be found in the *Retrospective Review* I., 84-94. *The Garden of Cyrus* is a history of gardening from Adam to the Persian Cyrus. This book contains quotations from the *Inferno*. Browne and Milton are the only Englishmen of the period who show any knowledge of Dante. Lamb was an enthusiastic admirer of the *Hydriotaphia*. At the end is a leaf headed "The stationer to the reader" in which Browne repudiates a book entitled *Nature's cabinet unlocked*, which had been published in his name. This book contains the earliest notice of the peculiar substance, arising out of the decomposition of bodies, called adipocire. Browne is the first to note the curious fact that the number five is much more common in the parts of plants than any other. (Biog Univ. VI., 62). The earliest English book dealing with cremation (the next appeared in 1817).

12 BROWNE (Sir Thomas) RELIGIO MEDICI. The seventh edition, corrected and amended. With annotations, never before published, upon the obscure passages therein. Also observations by Sir Kenelm Digby, now newly added. 12mo, frontispiece, contemporary sheep joints rubbed. With the signature of "R. V. Sadleir." £5 10 0

For R. Scot [etc.], London, 1678

13 BROWNE (Thomas, *Knight*) CERTAIN MISCELLANY TRACTS. 12mo, lacks portrait, old calf worn and rebaked. £1 5 0

For Charles Mearne and Henry Bonwick, London, 1684

\*\* FIRST EDITION. D.N.B. III., 69. Edited by Archbishop Tenison.



14 BROWNE (Thomas, *Knight*) CHRISTIAN MORALS. . . .  
Published from the original and correct manuscript of the author by John Jeffery, D.D., Arch-Deacon of Norwich. 12mo, with the blank leaves at beginning and end, modern calf. £18 10 0

*University Press for Cornelius Crownfield, Cambridge, and for [James] Knapton and [John] Morphew, London, 1716*

\*\* FIRST EDITION. Wise : *Ashley Lib. Cat.*, Vol. IX., p. 30.

15 [BRYDGES (Grey, *Fifth Lord Chandos*)] HORAE SUBSECIVAE : observations and discourses. 12mo, a few edges uncut, a few slight tears, and minute wormholes, etc., a few manuscript corrections in a contemporary hand. 12mo, contemporary calf, with crest and initials (see below) in gold. £10 15 0

*[Simon Stafford] for Edward Blount, London, 1620*

\*\* A4 B-X8Y4 Z-Kk8 Ll, Mm 4 Nn Oo8. A4b : 25 lines of errata; P8 : a blank leaf. Usually attributed to the above author, but also to William and Gilbert Cavendish. Internal evidence shows the book to have been written in 1615. The book was edited, and the preface written, by Edward Blount, the publisher. This book contains ornaments which appear in the productions of Simon Stafford. Short Title Cat., 3957; Dict. Nat. Biog. (Reissue) III., 161; Halketh and Laing : *Anonyms*, 1178; Walpole : *Roy. and Noble Authors* II., p. 184; Sayle : *Eng. books in U.L.C.*, No. 2893; Wood : *Ath. Oxon.* II., 1196.

This volume once belonged to Frances Egerton, Countess of Bridgewater, and bears her crest (a lion rampant, holding an arrow) surmounted by a coronet, and with the initials "F. B." at foot. On the fly-leaf is written, in addition to other contemporary notes : "The never to be forgotten legacy of the right honourable, truly noble, and vertuous matron, the Lady Ffrancis, Countesse of Bridgewater."

16 BUNYAN (John) DIVINE EMBLEMS : or temporal things spiritualized : Fitted for the use of boys and girls. 12mo, woodcuts, contemporary sheep. 15/-

*John Abraham for J. Mawman, London, 1802*

\*\* B.M.C. "B," LXXX., 7. Not in D.N.B., Watt, Lowndes or Allibone. A book for boys and girls under a new title.

17 BUNYAN (John) PROFITABLE MEDITATIONS. A Poem. Now first reprinted from a unique copy discovered by the publisher, and edited with notes by George Offor. Small 4to, red roan roxburghe, g.e.

£1 1 0 *John Camden Hotten, London, 1860*

\*\* A reprint of an edition originally printed for Francis Smith, 1661.

18 BURTON (Robert, *author of "The anatomy of melancholy"*) [LATIN POEM ON THE MARRIAGE OF CHARLES I AND HENRIETTA MARIA] Epithalamia Oxoniensia in auspicatissimum, potentissimi monarchae Caroli, Magnae Britanniae, Franciae, et Hiberniae, Regis, etc., cum Henrietta (*sic*) Maria, aeternae memoriae Henrici Magni Gallorum Regis filia, connubium. Small 4to, old boards: £6 0 0

*John Lichfield and William Turner, Oxford, 1625*

\*\* FIRST EDITION.

The poem occurs on f. K3b.

From the library of the Rev. H. Wellesley, D.D., Newton Hall, Oxon.;



BURTON (ROBERT): LATIN POEM—*continued*.

with the bookplate and inscription (1866) of Charles Francis Wyatt, M.A., Broughton Rectory, Oxon.; and from the library of the Rev. B. W. Bradford, Broughton Rectory, Banbury.

19 BUTLER (Samuel) HUDIFRAS, in three parts, Written in the Time of the Late Wars; Corrected and Amended. With large annotations and a preface, by Zachary Grey. 2 vols., 8vo, large paper, portrait of the author by Vertue after Soest, and numerous plates by Hogarth (some folding), maroon morocco, gilt panelled back, g.e., fine copy. £6 10 0

*J. Bentham, Printer to the University [etc.]: Cambridge, 1744*

\*\* Lowndes, 335. "Best edition. Copies in fine condition are in considerable request. The cuts are beautifully engraved by Hogarth." Lewine, p. 89, "Best edition." Dobson's Hogarth, p. 245.

20 BYRCHENSHA (Ralph) A DISCOURSE [IN VERSE], occasioned upon the late defeat given to the arch rebels [Hugh O'Neill, second Earl of] Tyrone and [Hugh Roe] Odonnell, [Lord of Tyrconnel], by the Right Honourable [Charles Blount], the Lord Mountjoy, Lord Deputie of Ireland, the 24 of December, 1601, being Christmas Eave: and the yeelding up of Kinsale shortly after by Don John [d'Aquila] to his Lordshippe. Small 4to, headlines of B1 and B4 cut away, also the first letter and some headlines cut into, russia gilt, g.e., by F. Bedford. £38 0 0

*For M[atthew] L[ownes]: London, 1602*

\*\* Edw. Arber: *Transcript of Stationers Registers*, III., p. 79, Short Title Cat., 3089: "f. M. L[ownes], 1602. Ent. to Lownes, 19 fb." W. C. Hazlitt: *Collections and notes*, I., pp. 60-61: Ch. Sayle: *Early Eng. printed bks. in Univ. Lib., Cambridge*, No. 2782; "Sheet C only." Not in Hy. Bradshaw: *Irish Collection Cat.*, or Trin. Coll. (Dublin) Lib. Cat. Diet. Nat. Biog. V., p. 241: "In December 1601 Tyrone summoned the largest rebel army ever known in Ireland, marched upon Kinsale, where 4000 Spaniards, lately landed in his behalf, were besieged by Mountjoy. On 24 Dec. 1601 a battle was fought and a decisive victory gained by the English (cf. Winwood, *Memorials*, I., 369-370). The Spaniards capitulated, surrendered all the places they held, and left the country." Very little is known of "Raph Byrchensha, Esquire, Controller Generall of the musters in Ireland." The address to the reader shows him to be a violent antagonist of Roman Catholicism. He is not noticed in the Dictionary of National Biography.

21 CAMOENS (Luis de) THE LUSIAD, OR, PORTUGALLS HISTORICALL POEM. . . . Put into English by Richard Fanshaw, Esq. Folio (11 $\frac{7}{16}$  by 7 $\frac{1}{8}$  in.), *Portraits of the Author, Prince Henry of Portugal, and Vasco de Gama*, original sheep, unpressed copy. £15 0 0

*For Humphrey Moseley, London, 1655*

\*\* FIRST EDITION. Grolier Club Collations, 349. Quarterly Review, XXVII., 29. Bibliograph. Soc. Trans., X., 164 (Gaselee, Bib. of Petronius). Harris, *First English Translations*, 32. Immediately after the dedication follow 14 pages of text and translation from Petronius, chapter 118 and the poem on the Civil War. Except for a few quotations in Burton this is THE EARLIEST TRANSLATION OF ANY PART OF PETRONIUS INTO ENGLISH. According to the Quarterly Review Dr. Johnson probably made his acquaintance with the Lusiad through the medium of this translation, WHICH IS ALSO THE FIRST IN THE ENGLISH LANGUAGE.



22 [CAMUS (Jean Pierre)] ELISE, or innocencie guilty. A new romance, translated into English by Jo: Jennings, Gent. Folio, title in red and black, device, old sheep, two line gold fillet borders on sides, gold ornaments on back, crimson label. £12 10 0

T[homas] Newcomb for Humphrey Moseley, London, 1655

\*\* EXCEEDINGLY RARE. The only copy quoted by Mr. Esdaile, in his *List of English tales and romances* (p. 179) was in the Britwell Court Library: it therefore follows that there is no copy in any of the great public libraries of Great Britain.

V4: "New and excellent romances [etc.] printed for Humphrey Moseley." From the library of Colonel Ralph Sneyd, of Newcastle, Staffordshire.

23 [CAPELL (Edward, *Editor*, 1713-1781)] PROLUSIONS or select Pieces of Antient Poetry, compil'd with great care from their several Originals, and offer'd to the Publick as Specimens of the Integrity that should be found in the editions of worth Authors, in three Parts; containing: I. The Notbrowne Mayde; Master Sackvile's Induction; and Overbury's Wife. II. Edward the Third, a Play, thought to be writ by Shakespeare. III. Those excellent didactic Poems intitl'd—Nosce teipsum, written by Sir John Davis: with a Preface. Contemporary sound russia, gold borders on sides, gold-tooled back, two eighteenth-century Summer bookplates inside cover. £3 0 0

J. and R. Tonson: London, 1760

\*\* Lowndes quotes the Shakespearian play three times at pp. 368, 716, and 2316. "The play has great merit." The first edition appeared in 1596 (4to), and this was the first time it was reprinted. The last leaf contains the printer's colophon, "From the Press of Dryden Leach in Chane Court, Fleet-street. Oct. 6th, 1759." A fine copy in an attractive binding.

24 [CAPELL (Edward)] PROLUSIONS. [Another copy.] Red morocco, gilt lines on sides and back. £3 10 0 1760

25 [CASTILLO SOLORZANO (Alonso de)] LA PICARA: or, The triumphs of female subtilty. 12mo, old marbled sheep (repaired), green letter pieces. £38 10 0

W. W. [? William Wilson] for John Starkey, London, 1665

\*\* FIRST EDITION of the first English translation, made from the French by John Davies, of Kidwelly.

Esdaile, p. 181; Chandler: *Romances of Roguery*, p. 462.

Mr. Chandler gives the word "London" in the first line of the imprint as in Roman capitals, in this copy it is in Italic capitals.

This romance enjoyed great popularity as will be seen from the brief sketch of its bibliography following: According to Barrera y Leirado: *Catalogo bibliografico y biografico del teatro antiquo Español*, the first edition of the Spanish original was published at Valencia in 1634 under the title of *La garduña de Sevilla*: it was reprinted in the same year at Logroño. Other editions followed in 1642, 1644, 1733 and 1844. D'Ouville published a French translation in 1661, from which Davies made the present version. The design of that work was to represent a person, on whom either nature, or a strange ascendancy of Mercury had bestowed so liberal a talent of cheating, thieving and circumvention, that he not only trapan'd all he dealt with, but also became a precedent and pattern to all those, who, out of necessity,



[CASTILLO SOLORZANO (ALONSO DE)]—*continued.*

or inclination, have been forc'd to live by their shifts, or, as some would have it, by their wits. The present tract hath some resemblance to the excellent piece before mentioned, inasmuch as it brings in a woman, engag'd in as great designs of those of her predecessor Guzman, but with this disadvantage, that the weakness of her sex obliges her to make use of the assistances of men for the better prosecution thereof."

26 CHAUCER (Geoffrey) THE WORKES OF GEFFRAY CHAUCER NEWLY PRINTED, with dyuers workes which were neuer in print before: As in the table more playnly dothe appere. Cum priuilegio. Folio (12 by 7 $\frac{5}{8}$  in.), title within woodcut border of architectural design, with a medallion portrait at top, printed double columns in black letter, woodcuts of speakers to the Knight's and Squire's Tale, ornamental woodcut initial letters, two leaves slightly defective, and some contemporary MS. notes, old calf, with the bookplate of the Honourable William Howard.

£160 0 0

[At end] *Imprynted at London by Robert Toye, dwellyng in Paules churche yard at the sygne of the Bell [about 1545]*

Third collected edition. The Grolier Club collation is B—X in fours, whereas this copy is as stated above (B—V6 X4). As the two collations agree in all other respects there is little doubt that the Grolier Club description is inaccurate. This edition appears with four different imprints in the colophon—Toyle, Kele, Bonham and Petit—and seems to have been theie joint undertaking. It was formerly considered to have been printed prior to John Reynes's edition of 1542, and in some catalogues had been confounded with that edition, though really differing very widely from it; the best recent authorities, among them the late Henry Bradshaw, of Cambridge University Library, place this edition between the editions of 1542 and 1561. The Bibliotheca Anglo-Poetica describes it as "a well printed volume, and profusely decorated with ornamented capitals, many of which are executed with considerable taste."

Shakespeare's debt to Chaucer is well known: without noticing the doubtful cases we have the following poems by Chaucer (or attributed to him in this volume) which have influenced the dramatist. "Troilus" (plot of "Troilus and Cressida"). "The Testament of Creseyde" (alluded to in "Henry V"), and "Knight's Tale" (for some elements in the Theseus-Hippolyta plot of "A Midsummer Night's Dream"), and a reference to the "House of Fame."

SEE ILLUSTRATION ON FRONT COVER OF THIS CATALOGUE.

27 COTTON (Charles) POEMS ON SEVERALL OCCASIONS. 8vo, small hole in blank portion of title, contemporary calf. From the library of Major J. W. Goodford, Chilton Cantelo, Yeovil. £10 0 0

*For Tho[mas] Basset [etc.], London, 1689*

\* FIRST EDITION (unauthorised). Lowndes, 533; Palmer, 140; Grolier, Hazlitt; *Hdbk.* 125, I., 103. Two of the poems (pp. 114-116 and 133-139) are inscribed to ISAAC WALTON, one on angling, and the other on the pleasures of solitude and peace. Pp. 76-81 contain THE ANGLER'S BALLAD. Pp. 168-198 describe a journey through WALES *en route* for Ireland, entitled: *A voyage to Ireland in burlesque*, and contain an allusion to Thomas Coryat. At pp. 514-519 we find a poem on tobacco. Cotton apparently loathed it.



28 COTTON (Sir Robert) A SHORT VIEW OF HENRY THE 3RD, HIS RAIGNE. Manuscript on paper, small 4to, 22 leaves written in small running hand, original limp vellum. £6 10 0 *Early 17th Cent.*  
 \*\* Cotton's published work on Henry III. appeared in 1627.

29 COTTON (Sir Robert) A DECLARATION HOW KINGS OF ENGLAND FROM TYME TO TYME HAVE SUPPORTED AND REPAIRED THEIR ESTATE. Collected out of the Records of the Towre, etc. Folio, Manuscript on 45 leaves of paper, in a running hand, russiæ, gold line border on sides, edges of boards tooled, inside gold dentelles. £14 0 0 *17th Cent.*

30 [COWLEY (Abraham) CHRIST'S PASSION, taken out of a Greek ode, written by Mr. Masters, of New College in Oxford]. D. Henrici Savilii, Τοῦ μακαρίτου, oratio, coram Regina Elizabetha Oxoniæ habita; aliæque doctiss. virorum opellæ posthumæ, ex ipsis authorum autographis desumptæ, quarum syllabum sequens pagina lectori exhibit. Small 4to, with last blank leaf, boards. £7 10 0

*Typis Academiae Lichfieldianis: Oxford, 1658*

\*\* FIRST EDITION of Cowley's poem, which occupies pp. 32-34.

31 COWLEY (Abraham) WORKS. In two volumes. Consisting of those which were formerly printed; and those which he designed for the press; publish'd out of the author's original copies. With the Cutter of Coleman-Street. The eleventh edition Adorn'd with cuts. [With a life of the author by Thomas Sprat, Bishop of Rochester.] *For J[acob] Tonson, [etc.], 1710.* [The third and last volume of the works . . . being the second and third parts thereof, adorn'd with proper and elegant cuts. Part II. What was written and publish'd by himself; now reprinted together. The ninth edition. Part III. His six books of plants. The first and second of herbs. The third and fourth of flowers. The fifth and sixth of trees. Made English by several celebrated hands. (Books I and II by J. O., book III, by C. Cleve, books IV and V by Naham Tate, and book VI, by Mrs. Afra Behn). With necessary tables, and divers poems of eminent persons (Thomas Flatman, Samuel Wesley, etc.) in praise of the author, with the author's life (taken from Anthony a' Wood's *Athenae Oxonienses*), and other considerable additions and improvements. *For Charles Harper, 1711*]. 3 vol., 8vo, portrait of Cowley (by Jan de Lécuw) plates by I. Benaerts and Vander Gucht (after Louis Laguerre), with a leaf of advertisements at the end of Vol. II, and a 16 pp. catalogue at the end of vol. III, some side notes cut into, contemporary russiæ, gilt, with blue silk markers. £3 5 0  
*London, 1710-1711*

\*\* FIRST ISSUE, before the insertion of the privilege leaf.

With the bookplate of — Villiers, Earl of Clarendon.

Charles Lamb wrote to Coleridge: "In all my comparisons of taste, I do not know whether I have ever heard your opinion of a poet very dear to me, though now out of fashion Cowley."



32 COWLEY (Abraham) WORKS [*Another issue*], with privilege leaf, 3 vol., contemporary crimson morocco, gold line borders and ornamental panels, gold ornaments on backs, g.e. £10 0 0 1710-1711

..\*\* Second Issue, after the insertion of the privilege, and without the catalogue..

Franks : *Cat. of Bookplates*, No. 30323.

With the bookplate of Ralph, second Earl Verney, by Darling

33 CROMWELL (Elizabeth) THE COURT AND KITCHEN OF ELIZABETH, COMMONLY CALLED JOAN CROMWELL, WIFE OF THE LATE USURPER, truly described and represented, and now made publick for general satisfaction. 16mo, portrait and title cut round and mounted, some pages slightly stained, old green morocco, red morocco labels on back, gold two line fillets on sides, republican emblem (an owl) on sides and back, crimson morocco labels, contemporary marbled end papers, blue silk marker. Bound for Thomas Hollis, the Republican. £32 10 0

*Tho[mas] Milburn for Randal Taylor, London, 1664*

..\*\* Its design was to throw ridicule on the parsimony of the Protectoral household. But he recites some excellent dishes which made their appearance at Oliver's table : Dutch puddings, Scotch collops of veal, marrow puddings, sack posset, boiled woodcocks, and warden pies." (Hazlitt : *Old cookery books*, p. 74).

With the bookplate of J. Disney and W. Combes, and from the library of Lt. Col. Sir George Holford, K.C.V.O.

34 CROMWELL (Elizabeth) THE COURT AND KITCHEN OF ELIZABETH, COMMONLY CALLED JOAN CROMWELL. [*Another copy*]. Portrait cut round and mounted, with another inserted, old calf gilt, with green silk marker, y.e. £25 0 0 1664

..\*\* With inscription on fly-leaf : "Edwarde Lucas, his book, December ye 11. 1693."

35 [CROWNE (John, *first American dramatist*), DRYDEN (John) and SHADWELL (Thomas)] NOTES AND OBSERVATIONS ON THE EMPRESS OF MOROCCO [a play by Elkanah Settle]; or some few erratas to be printed instead of the sculptures with the second edition of that play [*Quotation*] Small 4to, some leaves stained and a small portion of one in facsimile, modern polished calf. £7 0 0 London, 1674

..\*\* Collation : Aa A-k4 = [16] + 72 pp. Dictionary of National Biography, Thin Paper Edition, Vol. 5, p. 244. In the "Address to the reader" prefixed to *Caligula* Crowne states that he wrote threequarters of this abusive pamphlet. Settle had made some impudent remarks about Dryden.



36 DAVENANT (William, *Knight*) WORKS . . . consisting of those which were formerly printed, and those which he designed for the press; now published out of the author's original copies. Folio, portrait by William Faithorne after John Greenhill, one leaf slightly torn, old calf, rebaked. £5 10 0

T[homas] N[ewcomb] for Henry Herringman, London, 1673

\*\* FIRST ISSUE of the FIRST EDITION, with the page numeral of p. 56 (first series) numbered in error "66."

A2a-C3b: "The author's preface to his much honour'd friend, Mr. Hobs." C3a-D3a: "To Sr. Will. D'Avenant, upon his two first books of Gondibert, finished before his voyage to America," signed "Ed[mund] Waller." D4b: "To Sir William D'Avenant, upon his first two books of Gondibert, finished before his voyage to America." . . . Signed by "Ab. Cowley." Mm2a-Un3b: "Poems on several occasions, never before printed." Mm1b-Tt2a: "The law against lovers" (this play is a combination of the plots of Shakespeare's *Measure for Measure* and *Much ado about nothing*). Aaaa1a-Eeee1a: "News from Plimouth" (this play contains an allusion to Shakespeare—Furnivall: *Some 300 fresh allusions to Shakespeare*, p. 233). The influence of Shakespeare in D'Avenant is especially interesting in view of the strong tradition that the latter was the natural son of the former. (See Ingleby: *Shakespeare's centurie of prayse*, p. 385).

With the bookplate of Thomas Erskine of Linlathen, and contemporary signature of "Richd. Carleton."

37 DAVENANT (W, *Kt.*) WORKS . . . Folio, a few leaves stained at foot, contemporary crimson morocco, gold 2 line fillet borders, enclosing similar panels with floral corner ornaments, back in compartments, gold tooled with a floral design, g.e., FINE COPY. £14 0 0  
1673

\* FIRST EDITION, Second Issue. With the bookplate of John Kettle.

38 D'AVENANT (Charles, *LL.D.*) CIRCE: A Tragedy. Small 4to, small piece cut from top margin of title, modern wrapper. VERY RARE. £4 0 0  
R. Tonson, London, 1677

\*\* FIRST EDITION.

39 DAVIES (John, *of Kidwelly*) THE LIFE AND PHILOSOPHY OF EPICTETUS. With the embleme of human life, by Cebes. 12mo, folding plate, contemporary calf, gilt. £2 15 0

T. R. for John Martyn, London, 1670

\*\* Lowndes, p. 745.

40 DAVIES (John, *of Kidwelly*) THE ART TO KNOW MEN, originally written by the Sieur de la Chambre. 12mo, frontispiece, modern calf gilt, line borders, gilt edges and inside of boards. £3 10 0

T. R. for Thomas Dring, London, 1665

\*\* Hazlitt: *Collections and Notes*, II., p. 165; Biog. Univ. VIII., p. 9. Largely devoted to palmistry, physiognomy and metoscopy.

71 SEP 1928



41 DAY (John) THE PARLIAMENT OF BEES, with their proper characters, or a beehive furnisht with twelve hony-combes, as pleasant as profitable. Being an allegoricall description of the actions of good and bad men in these our daies. Small 4to, woodcut frontispiece, a few margins slightly shaved, calf by Hering. £35 0 0

*For William Lee, London, 1641*

\*\* With William Holgate's bookplate and from the library of Sir Thomas Phillips, Bart., of Cheltenham.

"The very air," says Lamb, "seems replete with humming and buzzing melodies. Surely bees were never so berhymed before." (D.N.B. Reissue, V., 687).

42 D[ELONEY] (T)[homas]) THE HONOUR OF THE GENTLE CRAFT [of making shoes], a discourse of mirth and wit, to the renown of those two Princes Crispine and Crispianus, and all the true lovers thereof. The last and best part [*i.e.*, the second part.] . . . With a new merry song in the praise of the gentle craft, and to be sung by them every morning on the 25th day of October. Small 4to, black letter, woodcuts, browned, modern vellum. £25 0 0

*G. P. for J[ohn] Andrews, London, 1660*

\*\* Not in A. Esdaile : *Eng. tales and romances*, or British Museum. No copy has occurred for sale at auction for forty years. A Brandl & E. Schmidt : *Palaestra*, Vol. XVIII., p. XIV : Kemps refers to Deloney in 'his *Nine days' wonder* as "the great ballet-maker. T.D., alias Tho. Deloney, chronicler of the memorable lives of the 6 yeomen of the west, Jack of Newbery, the Gentle-Craft, and such like honest men."

43 [DENHAM (John, K.B.)] THE SOPHY. Folio, modern calf. £65 0 0

*Richard Hearne for Thomas Walkley, London [August] 1642*

\*\* FIRST EDITION. According to the Hoe Auction Catalogue this play is SO RARE that "no record appears of its sale at auction since 1825, and there seems to be NO BIBLIOGRAPHICAL NOTICE of it, except with the poems of 1668 and later." Denham's earliest separate publication.

COLLATION : A2 B—H4 (H4, a blank leaf, lacking in this copy, as also in the Ashley Library and in the Hoe copies) = 2 ll., 54 pp.

DESCRIPTION : A1a : THE / SOPHY. / As it was acted at the Private House in Black Friars / by his Majesties Servants. / LONDON, / Printed by *Richard Hearne* for *Thomas Walkley*, and / are to be sold at his shop at the Signe of the / Flying Horse betweene York-house / and Britaine's Burse. 1642; A1b : [Blank]; A2a : [Prologue and Epilogue]; A2b : Actors; A3a—H3a : [Text]; H3b—H4b : [Blank] (H4 lacking in this copy).

Dictionary of National Biography, Thin Paper Edition, Vol. 5, p. 799, No. 1; Wood : *Athenae Oxonienses*, Vol. 3, col. 824; Johnson : *Lives of the poets*, Ed. George Birkbeck Hill, Vol. I., p. 71; Masson : *Life of John Milton*, Vol. III., p. 447; Walter Wilson Greg : *A list of English plays*, p. 35; Wise : *The Ashley Library*, Vol. II., p. 34; Hazlitt : *A manual for the collector of old*



DENHAM (JOHN, K.B.): THE SOPHY—*continued*.

*English plays*, p. 215; *Handbook to the popular literature of Great Britain*, p. 142, No. 2; Ward: *History of English dramatic literature*, Vol. III., pp. 148-149; Halliwell-Phillipps: *Dictionary of old English plays*, p. 233.

The plot of this play is drawn from Herbert's *Travels*, and the identical story served for Baron's tragedy of *Mirza*: the subject, however, is handled in an entirely different manner by the latter. The *Sophy* was produced five years before *Mirza*, and Baron criticises Denham for having deviated from history in making Abbas die, whereas he actually survived some years after the murder of his son. (*Biographica Dramatica*.) Professor Ward says: "The central situation of the plot is extremely pathetic in character. The machinations of Haly, the villainous favourite of Abbas, King of Persia, induce the monarch to imprison his noble son Merza, and to have his eyes put out. Half-maddened by his injuries, the prince is about to revenge himself on his father by taking the life of his own little daughter, Fatyma, when he is recalled to his better self by the child's love of her mother, his faithful wife Erythaea. The prince is poisoned by the intriguer at the moment when deliverance is at hand, and the king dies haunted by the memory of his many crimes—while the task of wreaking vengeance on the villainous Haly is left to the youthful Sophy, Prince Merza's son."

This play was extraordinarily successful; Waller says of the author: "He broke out like the Irish rebellion, three score thousand strong, when nobody was aware, or in the least suspected it." (*Allibone*.) We also have a remarkable reference to the play in *Andromana*, Act III., Scene 5. (Ward.) According to Professor Ward, "its celebrity is no doubt attributable in part to the impressive character of the versification. Denham's 'majesty' and 'strength' are acknowledged by Dryden and Pope; in these respects *The Sophy* is worthy of the poet of *Cooper's Hill*. . . The style of this production is rhetorical, but sustained; its value was overrated by Denham's contemporaries, but it is certainly one of the best tragedies of its time, and has doubtless been produced under the influence of worthy models." The same authority says in a footnote: "There is some similitude between the plot of *The Sophy*, and that of Chapman's *Revenge for honour*, and a certain likeness between the two dramatists in the moral gravity of their political thought." He continues: "In the political wisdom which it teaches in one of its most striking scenes [Act IV, Scene 1] something nobler than party spirit reveals itself; and a lesson is enforced deserving the attention both of kings and rebels who misuse religion as an instrument or as a pretext."

SEE REPRODUCTION OF TITLE-PAGE, PAGE 18.

44 D[ELONEY] (T[homas]) THOMAS OF READING: or, The sixe worthie Yeomen of the West. . . . Eliz. Allde for Robert Bird, 1632. 4to, russia, triple gold lines on sides, gilt back. £1 10 0  
[Edinburgh, 1812]

\*. Few of the original editions of this popular author have survived, and this reprint appears to be scarce.

45 [DENHAM (Sir John)] THE DESTRUCTION OF TROY, an Essay upon the second book of Virgil's *Æneis*. Written in the year 1636. Small 4to, lower edges uncut, others trimmed, excessively rare in this state. £3 10 0  
Humphrey Moseley, London, 1656

\*. FIRST EDITION. A—D<sup>2</sup> in fours. Grol. Club Colln. & Notes, 258.



# THE SOPHY.

As it was acted at the Private House in Black Friars  
by his Majesties Servants.

LONDON,  
Printed by *Richard Hearne* for *Thomas Walkley*, and  
are to be sold at his shop at the Signe of the  
Flying Horse betweene York-house  
and Britaines Burse. 1642.



46 DENHAM (John, *K.B.*) CATO MAJOR: of old age. A poem. 8vo, modern wrapper. £1 0 0 *H. Herringman* [London] 1669

\*\* A verse translation from Cicero.

47 DENNIS (John) IPHIGENIA: A Tragedy. Small 4to, stained, boards. £3 0 0 *For Richard Parker, London, 1700*

\*\* FIRST EDITION.

48 DIALOGUS CREATURARUM. THE DIALOGUES OF CREATURES MORALISED. Edited by Joseph Haslewood. 4to, black letter, woodcut border to title and many woodcuts in text, polished sprinkled calf, triple gold line border on sides, ornaments at corners, full gold-tooled back, gold lines on edges of boards, inside gold dentelles, rare, fine copy. £5 10 0 *Bensley and Son for R. Triphook: London, 1816*

\*\* A reprint of the first English edition, probably printed in Paris for R. Rastell about 1516. The woodcuts are from the earliest illustrated edition of 1481. This edition is exceptionally rare, as only a few copies escaped from the fire at Bensley's printing office.

49 DIGBY (Kenelm, *Knight*) LETTERS BETWEEN THE LD. GEORGE DIGBY AND SR. KENELM DIGBY, KT., CONCERNING RELIGION. 12mo, hole in B5, contemporary sheep. £2 5 0

*For Humphrey Moseley, London, 1651*

50 DRYDEN (John) AMBOYNA: A Tragedy. Small 4to, last leaf stained and defective, modern boards. £3 5 0

*H. Herringman, London, 1673*

\*\*\* FIRST EDITION. Grolier Club *Dryden Cats.*, 46.

51 DRYDEN (John) THRENODIA AUGUSTALIS: A funeral-pindarique poem sacred to the happy memory of King Charles II. . . . Small 4to, modern wrapper. 6/- *J. Tonson, London, 1685*

\*\* SECOND EDITION.

52 [DRYDEN (John)] CHARLETON (Walter, *physician in ordinary to His Majesty*) CHOREA GIGANTUM: or, The most famous antiquity of Great Britain, vulgarly called Stone-Heng. Small 4to, folding plate. Portrait inserted, red limp boards. £8 15 0

*H. Herringman, London, 1663*

\*\* FIRST EDITION. D.N.B. IV. 117: "The *Chorea Gigantum* will always be kept in memory by the fine epistle which Dryden wrote in its praise, the noblest poem in which English science has been celebrated by an English poet." The poem contains allusions to Gilbert and Harvey.



53 D[URFEY] (T[homas]) THE FOOL TURN'D CRITICK: A Comedy. Small 4to, songs with musical notation, a few leaves slightly repaired, a few manuscript notes, brown morocco roxburghe. £5 5 0

*For James Magnes and Richard Bentley, London, 1678*

\*\* FIRST EDITION. A satire on dramatic critics.

53A DURIE (John) THE REFORMED SCHOOL AND THE REFORMED LIBRARY KEEPER. 16mo, with the two blank leaves, original sheep, slight defect at foot of back. Fine Unpressed Copy. £72 0 0

*William Du-Gard for Robert Littlebury: London, 1651*

\*\* COLLATION: 1 leaf, A—D, A—C<sup>12</sup>. (D<sup>12</sup> and C<sup>12</sup> blank). 1 l., 89 pp., 1 pp., 3 ll. (last blank); 2 ll., 65 pp., 1 p.

The late Dr. Garnett read a paper on John Durie and his important bibliographical work before the Library Association in 1884, afterwards printed in his *Essays in Librarianship*. It gives an interesting précis of the *Reformed Library Keeper* and occupies pp. 175-190.

Dr. Garnett observes that Durie had ideas which were far in advance of his time, and quotes by way of illustration several passages, among which is the following: " 'In the printed catalogue a reference is to be made to the place where the books are to be found in their shelves or repositories.' That is, the catalogue must have press-marks; in which suggestion Dury was two centuries ahead of many of the most important foreign libraries. It will be observed that he takes it for granted that the catalogue shall be printed, and in this he was ahead of almost all the libraries of his time, and until lately of the British Museum. In fact he could not be otherwise, for a printed catalogue is an essential condition of his dominant idea that the librarian should be a 'factor' to 'trade' with learned men and corporations for mutual profit. Hence he prescribes 'a catalogue of additionals, which every year within the universities is to be published in writing within the library itself, and every three years to be put in print and made common to those that are abroad.'"

54 ERASMUS (Desiderius) DE CONTEMPTU MUNDI. [Translated into English by Thomas Paynell.] Small 8vo, 88 + [1] leaves, Gothic letter, dark polished calf. £120 0 0

*Thomas Berthelet, London, 1533*

\*\* FIRST EDITION. (*Short Title Catalogue*, No. 14071). Not in Sayle: *Catalogue of English books in Cambridge University Library*. Lowndes' and Herbert's copies lacked the last unnumbered leaf containing the "Table" (*Bibliographer's Manual*, p. 750; *Typographical antiquities*, p. 422). Bibliographical Society (London): *Transactions*, Vol. 8, p. 199. This is Dr. Greg's type 6, which he describes as "one of the finest types ever used in England." (B.S.T. viii., p. 102.) Leaf 65a and a portion 65b is in verse, and is printed in Dr. Greg's type 4 (see facsimile B.S.T. viii., p. 195.) Erasmus inveighs against the monks, who, under the cloak of religion, live a life of vicious idleness.

SEE ILLUSTRATION ON PAGE 21.



# DE CON- TEMP- TV MVNDI.

LONDINI IN AEDIBVS  
THOMAE BERTHELETI.  
M.D.XXXIII.

SEE No. 54.

## TABLE.

**T**he table conteynynge the  
chaptres of this boke  
of De contemp-  
tu mundi.



Firste the peasface of the  
translatour to the most  
noble quene Mary do-  
wager of France. fo. 2.  
Item an epystolle of  
Erasmus Roterodamus vnto the  
reder. fo. 4.  
Thanne Theodorike Warleme, she-  
weth the cause why he wrote to his  
neuewe. The fyrst chap. fo. v.  
Of the daungerous dwellyng in the  
worlde. The. ii. chapter. fo. 12.  
The dyspyfinge of rychesse, the. iii.  
chapter. fol. 16.  
That the pleasurs of the fleshe be  
bothe mortall and bytter. capit. iiii.  
folio. 20.  
That the honours of this world be  
both vayne and ynstable. the. v. cha-  
piter.

SEE No. 54.



55 ERASMUS (Desiderius) DE IMMENSA DEI MISERICORDIA. [Translated into English by Gentian Hervet.] Small 12mo, 93 + [2] leaves (last blank), Gothic letter, waterstained, some marginal notes shaved, old calf, rebacked. £90 0 0

*Thomas Berthelet, London, 1533*

\*\* SECOND EDITION. (*Short Title Catalogue*, No. 10475.) Bibliographical Society (London): *Transactions*, Vol. 8, p. 199. This is Dr. Greg's type 6, which he describes as "one of the finest types ever used in England" (*B.S.T.* viii., p. 192). The Christie Miller copy of this book realised £145 in 1924.

SEE ILLUSTRATIONS ON PAGE 23.

56 ERASMUS (Desiderius) APOPHTHEGMES, that is to saie, prompte, quicke, wittie and sentencious saynges of certain emperours, kynges, capitaines, philosophiers and oratours, as well Grekes, as Romaines, both verie pleasant and profitable to reade, partely for all maner of persones, and especially gentlemenne. . . . Translated into Englishe by Nicholas Udall. Small 12mo, black letter, some leaves stained, corner of two leaves repaired, and hole in one leaf, old calf, rebacked. £16 10 0

*John Kingston, London, February—March, 1564*

\*\* Lowndes, p. 748: "In the colloquial notes of Udall may be traced several of the familiar phrases and commonplace idioms which have occasioned many conjectural speculations among the annotators upon our early drama."

57 ERASMUS (D.) THE PRAISE OF FOLIE. Moriae encomium. Englished by Sir Thomas Chaloner, Knight. Small 4to, black letter, title within woodcut border, brown morocco gilt, g.e. £62 0 0

*Thomas Berthelet, London, 1549*

\*\* FIRST EDITION OF THE FIRST ENGLISH TRANSLATION.

58 EVELYN (John) THE STATE OF FRANCE, AS IT STOOD IN THE IXTH YEER OF THIS PRESENT MONARCH, LEWIS XIII. Written to a friend. 12mo, engraved monogram on title, with original blank leaf at end, contemporary sheep, FINE COPY. £21 0 0

*T. M. for M. M. [Mercy Meighen], etc.: London [July 18], 1652*

\*\* FIRST EDITION. Wheatley: *Bib. of Evelyn* (Bib. Soc. Trans. I.), p. 78. Plomer: *Dict. of booksellers, 1641-67*, p. 126. B.M.C. "E." I., p. 26.

"This volume has some verses omitted in the reprint among the miscellaneous writings" (Hazlitt, Vol. IV., p. 209).



# DE IM- MENSA DEI MISERI- CORDIA.

*Thomas Paynel.*  
1533.

SEE No. 55.

De misericordia. 8

A sermon of the greatnes of the  
mercyes of god, made by Eras-  
mus Roterodamus.



**P**ropos-  
ition.  
I the purpose this day  
to speke of the greatnes  
of the mercyes of oure  
lorde, Bretherne and sis-  
terne moſte welbeloued,  
in Chriſte, withoute whoſe helpe  
mannes frailtie and weakenes canne  
naught do: let vs all to gether with  
a common prayer beſeche the mercy  
of the lorde of vs all, ſo to moue the  
instrument of my tongue, and ſo to  
ſtere and kendelle your hartes, that  
as we ſhall departe hence throughe  
the mercye of our lorde more plenti-  
ouſlye endewed with heuenly graces  
ſo euery man to his neighbour ward  
may more abundantly vſe the wor-  
kes of mercy. Som vſe here to grete  
the virgin mother, to whom I deny  
not, euery where moch honor ought  
to

SEE No. 55.



59 E[VELYN] (J[ohn]) FUMIFUGIUM: Or the inconvenience of the aer and smoak of London dissipated. Small 4to, with original blank at end, some side notes cut into, manuscript corrections, modern calf. £8 10 0

W[illiam] Godbid for Gabriel Bedel and Thomas Collins: London, 1661

\*\* FIRST EDITION. D.N.B. (Reissue), VI., p. 946, No. 7, Halkett and Laing (New Ed.), II., 347, Watt 350b, Lowndes 767, Wheatley: B.S.T., I., 79, Hazlitt II., 209, Guildhall 302.

A considerable portion of the book is devoted to the injurious effect of smoke on the health.

Journal of Science [etc.] xii. 1822), p. 343, Evelyn: *Diary* (Wheatley) I., p. xlv., Camb. Eng. Lit. viii. 247.

61 EVELYN (John) SYLVA, Or a Discourse of Forest-Trees, and the Propagation of Timber in His Majesties Dominions. By J. E. Esq.; as it was deliver'd in the Royal Society the XVth of October CII DLXII. upon Occasion of certain Quaeries propounded to that Illustrious Assembly, by the Honourable the Principal Officers, and Commissioners of the Navy. To which is annexed Pomona: or, An Appendix concerning Fruit-Trees in relation to Cider; the Making and Several ways of Ordering it. Published by the express Order of the Royal Society. Also Kalendarium Hortense; or, Gard'ners Almanac; directing what he is to do Monethly throughout the Year. Folio (11 $\frac{1}{2}$  by 7 $\frac{7}{16}$  in.), title-page (with coat of arms) printed in red and black, errata leaf at end, contemporary calf. Fine copy in the original state. £19 0 0

J. Martin and J. Allestry, London, 1664

\*\* FIRST EDITION. This work was written by the command of the Royal Society. Apprehensions were entertained that the cultivation of large trees was so much neglected, that in a short time it would be difficult, or impossible, to procure sufficient timber for the purposes of the Navy. Evelyn made an earnest appeal to the nation to treat this important subject with due regard. His work was eminently successful. In the new dedication to Charles II., 2nd ed., 1669—five years after the publication of the first edition—Evelyn tells the King, "It has been the sole occasion for furnishing your almost exhausted dominions, with more, I dare say, than two millions of timber trees."

62 EVELYN (John) PUBLICK EMPLOYMENT AND AN ACTIVE LIFE with all its Appanages, such as Fame, Command, Riches, Conversation &c., prefer'd to Solitude. Small 8vo, fore-margins cropped and some pagination and side-notes cut into, polished calf, triple gold-line border on sides, gilt back, gold lines on edges of boards, inside gold dentelles, t.e.g. £9 10 0 J. M. for H. Herringman, London, 1667

\*\* FIRST EDITION. Dedicated to Sir Richard Browne, the author's father-in-law.



63 [EVELYN (John)] THE HISTORY OF THE THREE LATE FAMOUS IMPOSTERS, viz., Padre Ottomano, Mahomed Bei, and Sabatei Sevi. The one, pretended son and heir to the late Grand Signior; the other, a prince of the Ottoman family, but in truth a Valachian counterfeit. And the last, the supposed Messiah of the Jews, in the year of the true Messiah, 1666. With a brief account of the ground and occasion of the present war between the Turk and the Venetian. Together with the cause of the final extirpation, destruction, and exile of the Jews out of the Empire of Persia. 12mo, two or three leaves slightly shaved, calf gilt. £7 0 0  
For Henry Herringman [London] 1669

\*\* FIRST EDITION. Wheatley, 80 (Bib. Soc. Trans. I.).

64 EVELYN (John) A PHILOSOPHICAL DISCOURSE OF EARTH, relating to the culture and improvement of it for vegetation, and the propagation of plants, etc. 12mo, publisher's original sheep, old marbled edges, FINE UNPRESSED COPY IN ITS ORIGINAL STATE. £6 5 0  
For John Martyn, London, 1676

\*\* FIRST EDITION of *Terra*. D.N.B. vi., p. 946, No. 5. Wheatley: *Bib. Soc. Trans.* I. 81. Hazlitt II. 210. Rothamsted Cat. 46. B.M. "E." xxxix. 183. *Encyc. Brit.* x. 6: "A treatise on horticulture, better known by its later title of *Terra*."

65 [FISHER (Payne)] INAUGURATIO OLIVARIANA, sive pro prae fectura Serenissimi Principis Angliae, Scotiae, et Hiberniae, Dom. Protectoris Olivari, Carmen votivum. [Quotation]. 4to, coat of arms, title printed in red and black, contemporary designed boards, lacks back strip, uncut. £8 10 0  
Typis Newcombianis, London, 1654

\*\* COLLATION: 4 ll. + A, A—P4 (P4, blank) = [16] + 118 pp.

66 [FLATMAN (Thomas) and OTHERS] HERACLITUS RIDENS: Or a discourse between Jest and Earnest, where many a true word is spoken in opposition to all libellers against the Government. Folio, old calf. £20 0 0

For B[enjamin] Tooke, London, February 1, 1681—August 22, 1682

\*\* THE COMPLETE SET OF EIGHTY-TWO ORIGINAL NUMBERS, each consisting of a single sheet. D.N.B. VII., p. 252; F. A. Child: *Life and uncollected poems of Thomas Flatman*, p. 16; Jaggard: *Shakespeare bibliography*, p. 102; Ingleby: *Shakespeare's century of praise*, p. 388; Hoe Sale Cat. III., 1170; Hazlitt, II. 277; *Times Handlist of Newspapers*, p. 30; Kitchin: *Sir Roger L'Estrange*, pp. 233, 267, 283; Bourne: *English newspapers*, I. 46; Wood: *Ath. Oxon.*, IV. 246.

This newspaper was reprinted in 1713 (Kitchin, p. 409). As is frequently the case with early periodical, this journal was printed simultaneously at two or more presses, and the numbers of each of the editions were distributed and bound up indiscriminately, with the result that all sets consist of a mixture of two or more editions.

Fox Bourne says: "*Heraclitus ridens* . . . was an authorised comic weekly started in the service of the government in opposition to the organs of the rebellious faction, which terrorism could not check."

According to Mr. Child, "the authorship of this publication has proved a



[FLATMAN (THOMAS) AND OTHERS] : HERACLITUS RIDENS—*continued*.

riddle from its first appearance. Wood states in his *Life and times*, 'News called *Heraclitus* that came out once a week commencing January or December 1680, gave off in August 1682. Rawlins the writer. Rawlins is a troper and a crazed hot-headed fellow, and Mr. Henly Dodwell thinks him not to be the author but fathered upon him.' It is my belief that Flatman was the author. Wood, in his account of Flatman in *Athenae Oxoniensis*, says: 'He is said to have wrote *Heraclitus ridens*. Grey.' Who Grey is, is not revealed. [This is an addition by Bliss, who quotes Dr. Zachary Grey]. Perhaps it is on this authority that the British Museum attributes the paper to Flatman. . . With the present material at hand it is impossible to assign the author without fear of contradiction, but I believe that internal evidence will afford us reason for thinking that Flatman was the writer of the verse, at least that which partakes of a serious nature. Of the thirty-nine poems, seventeen are humorous. Flatman has left us so few of such poems that a correspondence is difficult to find between those authentically his and those supposedly his. A perusal of his 'Appeal to cats' will, I believe, convince anyone that he was quite capable of writing in the lighter vein. In dealing with the serious poems in *Heraclitus* we are on more solid ground. Two of them are similar in many respects to Flatman's odes and it is to these that we must come for comparison. These poems are without title and are found in numbers 69 and 71 respectively. They are both addressed to the King and the Duke of York. The general style is the same as that found in Flatman's Pindaric odes, especially that to Charles II., and the gratulatory poems to James II. All of these poems were written in the same period of the poet's life. We find the same 'grand style,' the absence of rhyme, the irregularity as to the length of line, the prayers to heaven and the spirits that preside over sublunary things, and on a close examination verbal similarities."

This periodical contains many allusions to Shakespeare, of which we quote examples from the second and third numbers: "Then here are a world of irons in the fire, 'tis well if some of 'em do not burn, and some-body does not burn their fingers, but let the bees look to that, as honest Sir John Falstaff says." "Well, so much by way of query, honest brother Earnest, I have appointed an assignation with the Merry Wives of Windsor, and therefore beg your pardon."

In number 10 we have the following reference to Milton: "But that which made me laugh most heartily, and is certainly a most pleasant adventure, was to meet John Milton in this age of the walking of the ghosts of the old Rumpers. *Earn*. What was he going to look out his enemy Salmasius, and have another crash with him in justification of the King's murder. *Jest*. No, no, the blind bard has got a dog and a bell and went crying, 'Pray pity the poor blind, one penny for the poor blind.' *Earn*. Why, what was the matter? *Jest*. The rogue, it seems, had in the beginning of the late times adventured his stock in the bottom of he Public Faith, and she was cast away passing up the straits, and he having made on ensurance in Crown and Church-Land-Office, could never see a penny of his money after."

67 FLODDEN (Battle of) THE TREWE ENCOUNTE OR BATAYLE LATELY DON BETWENE ENGLANDE AND SCOTLANDE: In which batayle the Scottsshe Kynge was slayne. Small 4to, LEAF I OF THE ORIGINAL EDITION, bound up with Haslewood's facsimile reprint (on vellum) and David Laing's essay, taken from a binding, a few small repairs, somewhat stained, modern red morocco. ONLY ONE PERFECT COPY (4 LEAVES) KNOWN. £26 0 0 *Richard Faques: London [1513]*

\*. Lowndes 130, Duff p. 1, Hazlitt, *Hdbk.* 205, I. 161: "The only copy known, now at Britwell, consists of four leaves." Not in the Short Title Catalogue.

68 [FORD (Samuel)] THE MOST FAMOUS, DELECTABLE, AND PLEASANT HISTORY OF PARISMUS, the most renowned Prince of Bohemia. Small 4to, 2 parts in 1 vol., black letter, crude woodcut frontispieces, slight defect in one leaf, old diced calf. With the bookplate of T. R. Robinson. £10 10 0  
J. Millit: London, 1689  
\*\*Thirteenth Edition.

69 FULLER (Thomas, 1608-1661) THE CHURCH-HISTORY OF BRITAIN, from the Birth of Jesus Christ, untill the Year M.DC.XLVIII. Endeavoured by Thomas Fuller. Folio (13 $\frac{1}{8}$  by 8 $\frac{1}{8}$  in.), woodcut initial letters and ornaments, plates by Hollar, Robert Vaughan, etc., folding map of Cambridge in 1634, olive straight-grained morocco, gilt two-line fillet borders on sides with floral corner ornaments, back with gold floral ornaments in compartments, gilt edges of boards and inside gold borders, g.e.; FINE COPY, with the bookplates of Sir John Whitefoord Mackenzie and T. Dawson Brodie. £5 10 0  
John Williams, London, 1635

\*\* FIRST EDITION. After Hhhh2 (a blank leaf) there is a fresh title-page: "The History of the University of Cambridge since the Conquest," 1665, and at Yyyy3 a further title-page: "The history of Waltham-Abby in Essex, founded by King Harold. By Thomas Fuller, the curate thereof. London, 1655."

70 FULLER (Thomas, 1608-1661) ANDRONICUS, or the Unfortunate Politician. Shewing: Sin stoutly punished. Right surely rescued. 12mo, original calf, rebaked. £2 10 0  
W. Wilson for John William, London, 1646

\*\* This very singular work is the supposed life of the Grecian Emperor Andronicus Commenus, extended from the brief memoir, which Fuller wrote as an illustration of the character of The Tyrant in the Profane State.

71 GAYTON (Edmund) PLEASANT NOTES UPON DON QUIXOT. Folio, some leaves soiled and frayed, etc., polished calf. £8 0 0  
William Hunt, London, 1654

\*\* FIRST EDITION. [14] + 290 pp. "It [this book] embodies many humorous anecdotes and quotations from the works of little-known contemporaries, besides references of high historical interest to contemporary society and 'our late stage.' Shakespeare is thrice mentioned, pp. 21, 95, 130." (D.N.B. vii. p. 974.) See also Huth Catalogue 3161, Ingleby: *Shakespeare's century of praise*, p. 299, Furnivall: *Some 300 fresh allusions to Shakespeare*, p. 170, Lee: *Shakespeareana*, No. 355, and Notes & Queries, 5th Series, Vol. xii., pp. 301-303. With the Jacobean Armorial bookplate of "Willm. Bromley, Esq. of Abberley, Worcestershire." This does not appear to be the same as Franks No. 3866, as in that example the inscription reads "Willm. Bromley, Esqr."

72 GESTA ROMANORUM. A RECORD OF ANCIENT HISTORIES. 12mo, black letter, lacks both blanks, some headlines cut into, a few words on last leaf restored polished calf. £23 0 0  
Edward Crouch for A. Crook, London, 1672

\*\* Morocco book label of Mark Masterman Sykes, and Heber sales number label.



GESTA ROMANORUM—*continued*.

RARE EDITION. Not in Lowndes, Hazlitt : *Collections and notes*, or British Museum.

Two editions in English of the "Gesta Romanorum" were published in 1672. (1) This edition in black letter; (2) "For F. Coles," Roman letter.

COLLATION AND DESCRIPTION : A—P<sup>8</sup>. A1 : blank (lacking in this copy). A2a : A / RECORD / OF / Ancient Historyes, / entituled in Latine, / *Gesta Romanorum*. [Rule] / Discoursing of sundry Ex- / amples, for the advancement of Ver- / tue, and the abandoning of Vice. / [Rule] / Very pleasant in Reading, and / profitable in Practice. / [Rule] / LONDON, / Printed by Edward Crouch, for / A. Crook. 1672. Title surrounded by a border of printer's ornaments; A2b : blank; A3a [Ornament] / THE / HISTORY / OF / *Gesta Romanorum*; P7b; l. 21 : FINIS; P8 : blank (lacking in this copy).

The "Gesta Romanorum" was probably read in some form or other by Shakespeare. It contains the "King Lear" story (H. R. Anders' Shakespeare's books, p. 141), the "three caskets" story (Anders, p. 65) and the "pound of flesh" story (A., p. 67) which occur in the "Merchant of Venice."

73 GILDAS SAPIENS: OPUS NOVUM . . . de calamitate, excidio, et conquestu Britanniae [Edited by Polydore Vergil and R. Ridley, with a dedication by the former to Cuthbert Tunstall, Bishop of London]. 12mo, Italic letter, ornamental woodcut initials, calf. £22 10 0 [London, 1525]

\*\* FIRST EDITION. A1b—A2b : "Polydori Vergilii Urbinatis in Gildam Sapientem ad Cuthbertum Tonstallum, Londinensem Episcopum, praefatio." Not in Sayle.

According to Polydore Vergil's preface the text is based on two manuscripts, presumably now lost, as Stevenson quotes this edition as a textual authority.

Gildas the wise, who lived at Bath, is our earliest historian. He himself tells us that he was born in the same year as the Battle of Bath, fought between the Britons and Saxons about 516 A.D. The book is divided into three parts, first, a general sketch of the history of Britain from the Roman invasion to his own time, secondly a letter to five princes of the west, Constantine of Devon and Cornwall, Aurelius Caninus, whose sphere of influence is unknown, Vortigern of Pembrokeshire, Cuneglasus, king of an unnamed territory, and "the dragon of the isle," Maglocunus, King of Anglesey—savagely reproaching them for their crimes—sacrilege, perjury, adultery, and murder. The third is a letter in similar terms to the clergy. It is not too much to say that for the last century he treats of he is the only authority : but for him the period approximating to A.D. 450—A.D. 550 would be utterly blank in our annals. Among other matters reference is made to the introduction of Christianity in the reign of Tiberius; the persecution under Diocletian; the spread of the Arian heresy; the election of Maximus as emperor by the legions in Britain, and his subsequent death at Aquileia; the incursions of the Picts and the Scots into the southern part of the island; the temporary assistance rendered to the harassed Britons by the Romans; the final abandonment of the island by the latter; the coming of the Saxons and their reception by Vortigern; and finally, the conflicts between the Britons, led by a noble Roman, Ambrosius Aurelianus and the new invaders. Giraldus Cambrensis has recorded the curious legend that this book was composed in a fit of spleen against King Arthur.

D.N.B. vii. 1225. Nicolson : *Eng. Hist. Lib.*, p. 26. Short Title Cat. 11892. Biog. Univ. xvii., pp. 366-367. Camb. Hist. Eng. Lit. I., pp. 66-67. Encyc. Brit. xii., p. 12. Jos. Stevenson : *Gildas*, p. xviii. Wright : *Biog. Brit.* I., p. 132.

74 GILDAS [SAPIENS: OPUS NOVUM, *in English*]. Epistle . . . translated . . . [by J. Habington]. 16mo, [130] + 327 + [1] pp., portrait by Will[iam] Marshall, early nineteenth century crimson straight grain morocco, gold line and blind ornamental borders, gold and blind ornaments on back, gilt edges and inside of boards, g.e., FINE COPY. £17 10 0

*T[homas] Cotes for William Cooke, London, 1638*

\*\* FIRST EDITION OF THE FIRST ENGLISH TRANSLATION. The differences between this and the preceding are: The present omits Polydore Vergil's preface, and adds a short note "Of Gildas and the translation," and a long dedication "to the inhabitants of the Island of Great Britaine."

The British Museum (p. 695) and Sayle (No. 4661) give J. Habington as the translator.

Hazlitt: *Collations and notes*, III., 96, gives the first gathering as marked "a"; this copy has it marked "\*." His collation continues "b—f3 in twelves"—this copy a—f3 in twelves (the a, misprinted A, being repeated). This copy lacks the blank leaf mentioned by Hazlitt.

75 GRACIAN DANTISCO (Lucas) GALATEO ESPAGNOL. (*See below*). 16mo, frontispiece (a Spanish gallant) by Thomas Crosse, margins of title leaf cut down (possibly inserted). Modern calf, g.e., Heberstamp on fly-leaf. £25 0 0 1640

\*\* COLLATION: A—K<sup>12</sup> L<sup>6</sup> (with the blank leaf L5.), frontispiece. A1—A12, 12 unnumbered leaves (A1, a blank, lacking in this copy); B1a—L4a, numbered 1—209; L4b, L5 and L6 unnumbered (page numbers 63—72 83—86, repeated).

DESCRIPTION: Engraved frontispiece (see facsimile on page 30 of this catalogue); A1, a blank, missing; A2a: *Galateo Espagnol*, / OR, / THE SPANISH / GALLANT, / INSTRUCTING THEE / in that which thou must / doe, and take heed of in thyusu- / all cariage, to be well esteemed / and loved of the People. / [Rule] / Written in Spanish by Lucas / Gracian de Antisco servant / to his Majesty. / [Rule] / And done into English by / W. S. of the Inner / Temple Esquire. / [Rule] / Full of variety, and delight, and very / necessary to be perused, not only of / the generous youth of this Kingdom, but / also of all such as are exercised / in their gentile Education. / [Rule] / LONDON, / Printed by E. G. for William Lee, / at the Turkes head in Fleete-streete, / neere to the Miter Taverne, 1640. Title enclosed in a border of printer's ornaments; A2b: blank; A3a—A4b: [Ornament] / To the high, Noble, and / most illustrious: / CHARLES / Prince of Wales &c. Signed, Inner Temple the 28 / of March, 1640. / Sir, / I am / Your Highnesses in all / duty and observance / to be commanded, / William Style; A5: Spanish licences; A6a—A7a [Ornament] / To / The right illustrious Lord, / Micer Francisco Bonnet, Vice, / roy of Catalunna, and / Counsellour of / Barcelona, signed, Right illustrious Sir, / Bernat Cusana kisses your / Honours hands; A7b—A12b: other epistles and complimentary verses; B1a—L4a: 1 / [Ornament] / THE AUTHOR / directeth this work, / to one of his brothers: ad- / vising him what he ought to / doe, and what he ought to shun, in / his ordinary carriage, to be / well esteemed, and beloved / of the People, [etc.]; L4b: English licence; L5: blank; L6: [Ornament] A table of the severall Chapters of this / Booke.

Contents (selected): Of those that are unsavoury in their deeds and actions; Of gaming; Fortune-tellers; Of novellaes and tales, etc.

Also as specimen tale:—

"The tales of the great soldan, and of the loves of the beautifull Axa and the Prince of Naples."

RARE. Not in Esdaile: List of English tales, Murphy: A bibliography of



GRACIAN DANTISCO: GALATEO ESPAGNOL—*continued*.

English character books; or Sayle: Early English printed books in the University Library, Cambridge.

W. S. = William Style (1603-1679) legal author; of Queen's and Brasenose Colleges, Oxford; Barrister, Inner Temple, 1628; compiled "Regestum Practicale," 1657, and other works. (Dictionary of National Biography, Epitome, p. 1264.)



SEE No. 75.

76 GUICCIARDINI (Fr[ancesco]) APHORISIMES CIVILL AND MILITARIE. [Translated by Sir R. Dallington]. Folio, device on title, portrait of Prince Charles, old half russia. £5 10 0

*For Edward Blount, London, 1613*

77 GUY OF WARWICK. THE ROMANCES OF SIR GUY OF WARWICK, and Rembrun, his son. Large 4to, engraved frontispiece, original cloth, fine copy, with printed label on back. £2 10 0

*Printed for Private Circulation [for the Abbotsford Club]  
Edinburgh, 1840*

78 HARVEY (Gabriel) CICERONIANUS, vel oratio post reditum, habita Cantabrigiae ad suos auditores. Quorum potissimum causa divulgata est. Small 4to, slightly waterstained. Italic letter, calf. £36 0 0

*Henry Bynneman, London, June, 1577*

\* From the library of Ro[bert] Thornhill, with inscription dated 1636.

SEE REPRODUCTION ON PAGE 31.

GABRIELIS HARVEII  
CICERONIANVS,  
Vel Oratio post reditum, habita  
Cantabrigiæ ad suos Auditores.

*Quorum potissimum causa,  
diuulgata est.*



LONDINI,  
Ex Officina Typographica  
*Henrici Binneman.*

Anno. c15. 15. lxxvii.



79 HEAD (Richard) THE FLOATING ISLAND: or, a new discovery relating to the strange adventure on a late voyage from Lambethana to Villa Franca, alias Ramallia, to the eastward of Terra del Templo, by three ships, viz., the *Pay-naught*, the *Excuse*, [and] the *Least-in-sight*, under the conduct of Captain Robert Owe-Much: describing the nature of the inhabitants, their religion, laws and customs. Published by Frank Careless, one of the discoverers. Small 4to, modern crushed olive green morocco, blind line borders and panels. £18 0 0

[London] Printed in the year 1673

\*\* Brit. Mus. Gen. Cat. "C.," x. 184.

"This tract is said to have influenced Swift in writing *Gulliver's travels*."

80 [HEAD (Richard)] PROTEUS REDIVIVUS: or the art of wheedling, or insinuation, obtain'd by general conversation, and extracted from the several humours, inclinations, and passions of both sexes, respecting their several ages, and suiting each profession and occupation. 12mo, leaves slightly discoloured, russia gilt, g.e. With the bookplate of J. Leveson Douglas Stewart, Glenogil. £6 0 0

W. D. [? William Downing]: London, 1675

\*\* FIRST EDITION. D.N.B. ix. 327, Britwell Court 74, 24, No. 255, Huth 3548, Lowndes 1020, Furnivall: *Fresh allusions*, 252, Murphy 147-8, Hazlitt I. 216, Lee: *Shakespeareana*, 397, B.M. "H." I. 99. Pp. 124-129: "On Tunbridge Wells; pp. 206-230: "The wheedles of a quack astrological doctor," pp. 257-271: "The practicing apothecary." Contains references to several of Shakespeare's plays. This book is included by Miss Murphy among the "character-books" of the seventeenth century. Seventeen characters are set out in the orthodox way; and other sketches are found in the text. The author owes a good deal to Earle's *Microcosmography*.

81 HERBERT (George) POEMATATA VARIi ARGUMENTI, partion e Georgio Herberto Latine (utcunque) reddita, partim conscripta, a Wilh. Dillingham. 12mo, emblematic engraving, original calf gilt back. £3 10 0 E. Flesher for R[ichard] Royston, London, 1678

\*\* FIRST EDITION. Palmer: *Herbert bibliography*, p. 18, No. 20.

82 HEYRICK (Thomas) MISCELLANY POEMS. Small 4to (7¾ by 6¼ in.), original mottled calf gilt, rebacked. Verses written in an old hand on title from which a small piece has been cut, affecting one word. Clean and sound copy. £10 10 0

Printed by John Hayes for the Author, Cambridge, 1691

\*\* FIRST EDITION. Collation: Title, Dedication (3 pp.); Preface (3 pp.); Verses to the author (16 pp.); "Miscellany Poems" (112 pp.); New Title; Dedication (2 pp.); "The Submarine Voyage" (67 pp.).

A quaint and charming collection. The *Miscellany Poems* contain verses "On an Indian Tomineios," "On a Peacock," "On an Ape," "On the Crocodile," "The Norway Whale," "On a pen," "On the Death of a Monkey," "On Time," etc. The *Submarine Voyage* give a description of the author's visit to Neptune's court.

83 [HEYWOOD (Thomas)] THE FAYRE MAIDE OF THE EXCHANGE : Together with the merry humours, and pleasant passages of the cripple of Fanchurch. Furnished with varietie of delectable mirth. Small 4to, a few headlines cut into or shaved, calf, gilt, g.e. RARE. £46 0 0  
J[ohn] L[egatt], London, 1625

84 HIEROCLES. UPON THE GOLDEN VERSES OF PYTHAGORAS; teaching a vertuous and worthy life. Englished by J. Hall, Esq., Opus posthumum. 12mo, contemporary sheep. £1 5 0

*John Streater for Francis Englesfield: London, 1657*

\*\* With inscription: "Novemb. 1656. This booke was recommended to me by Doer. Gibbon, a favourite of the author, Mr. Hall. Tho. Spigurnel."

85 HOOKER (Richard) OF THE LAWES OF ECCLESIASTICALL POLITIE: the sixth and eighth books. By Richard Hooker. A work long expected and now published according to the most authentique copies. Sm. 4to, one leaf torn, unbound, original sewing, fore and lower edges uncut. VERY RARE IN THIS STATE. £10 0 0

*Richard Bishop: London, 1648*

\*\* FIRST EDITION. COLLATION: A2 B—Q4 R2 S—Ee4 = [4] + 226 pp. Dictionary of National Biography, Thin Paper Edition. Vol. IX., p. 1186. The editor apologises for the omission of book VII., which, he says, could not be discovered. It first appears in Gauden's edition of 1661. The authenticity of books VI—VIII has been questioned, and there is considerable evidence that they were destroyed. We have Mrs. Hooker's testimony that her son-in-law Chartre, and "another minister that dwelt near Canterbury" had, with her consent obtained access to her husband's library after his death, and had "burnt and tore" many of his writings "assuring her they were not fit to be seen." The general opinion is that books VII & VIII are based on Hooker's rough notes, but that book VI is altogether a forgery.

86 HOPKINS (Charles, *Poet*, 1664?-1700) MANUSCRIPT, HUMOROUS VERSES on 2 pp., 4to (signature "C.H. 55"), in a charming hand, conjectured by Prof. Dowden to be the work of Charles Hopkins (friend of Dryden, Wycherley and Congreve, and author of "Epistolary Poems"). The verses are headed: "C.H. to Sr. Hans Soane, who saved his life and desired him to send over all the Rarities he could find in his Travels." £1 10 0 [Circa 1695]

\*\* The poem begins:—

"Since you dear Doctor sav'd my life,  
To bless by turns and plague my Wife,  
And Conscience, I'm obliged to do  
Whatever is enjoyn'd by you."

Then follows a fictitious list of "rarities" he states he is sending, including "I've beside

The weapon with which Abel died,  
A whetstone worn exceeding small  
Time us'd to whet his Scyth withall,  
The pigeon stuffed, which Noah sent  
To tell him where the waters went." Etc., etc.



87 HUARTE NAVARRO (Juan de Dios) EXAMEN DE INGENIOS: the examination of mens wit: in which by discovering the variety of natures, is shewed for what profession one is apt, and how far he shall proceed therein. Translated by R. C., Esquire [Richard Carew, and partly by Thomas Carew (?)]. Sm. 4to (7½ by 5½ in.), device on title-page [McKerrow, No. 226], woodcut initial letters and ornaments, calf, stamped border. £6 0 0

*Adam Islip for Thomas Adams: London, 1616*

\*\* Dict. of Nat. Biog., Thin Paper Ed., Vol. III., p. 970. Chapter I relates to EDUCATION, chapter XII to MEDICINE.

88 HUMOURS. THE HUMOURS AND CONVERSATIONS OF THE TOWN, expos'd in two dialogues; the first, of men; the second, of women. 16mo, contemporary sheep, FINE COPY. £14 0 0

*For R[ichard] and J[acob] Tonson: London, 1693*

\*\* Ff. G10b—G12b consist of "A catalogue of some plays printed for R. Bentley," which includes "Mr. Shakespeare's plays: in one very large volume, containing 43 plays." The list also contains 112 separate editions, many of Shakespearian interest. There is a reference to *The Tempest* on p. 99: "Then for the gentleman of middle estate: he thinks himself no less than Duke Stephano, Vice-Roy of the island under Duke Trincalo, . . ." The book is also interesting for its picture of middle class London life at the end of the seventeenth century, and for its allusions to, and quotations from, Spenser, Dryden, and others. RARE. Not in the British Museum.

89 LANGLAND (William) THE VISION OF WILLIAM CONCERNING PIERS PLOUGHMAN, and The Visions of the same concerning the Origin, Progress, and Perfection of the Christian Life. Written in, or immediately after, the year 1362. Printed from a MS. contemporary with the author, collated with two other items of great antiquity, and exhibiting the original text; together with an introductory discourse, and a glossary by THOMAS DUNHAM WHITAKER. Thick 4to, printed in red and black, on thick paper, romantic binding of green calf. £4 10 0

*John Murray: London, 1813*

90 LELAND (John) LAUDATIO PACIS. Sm. 4to, Italic letter, new full calf. £5 5 0

*R. Wolf: London, 1546*

\*\* FIRST EDITION. This poem was written on the occasion of the Peace between Henry VIII. and Francis I. concluded in 1546. Burton, *Life of Leland*, p. 19.

91 LONDON SPY. THE LONDON SPY. By the author of *The Trip to Jamaica*. [Ned Ward]. Folio, lacks one leaf, some page numerals cropped, half calf. £21 0 0

*For J. Nutt: London, 1698-1700*

\*\* A COMPLETE SET of the ORIGINAL NUMBERS of this EXCESSIVELY RARE seventeenth century popular journal of the scandal-mongering type.

92 LYDGATE (John) THE TRAGEDIES GATHERED BY JHON BOCHIAS, of all such princes as fell from theyr estates through the mutability of Fortune since the creacion of Adam, until his time: wherein may be seen what vices bring menne to destruccion, wyth notable warninges howe the like may be avoyded. Translated into English by John Lidgate, a monke of Burye, [from the French version of Laurent of Premier fait]. Folio, black letter, title within woodcut border, title slightly repaired, a few wormholes, marbled calf, gilt, g.e., by Zaehnsdorf. £57 0 0

*John Wayland: London [1555?]*

\*\* The issue containing the extra printed leaf (Gg4) at end.

The prologue of this poem is well known to students of Chaucer, as it is one of the most valuable sources of information about that poet's life, and works.

Douce informs us that Shakespeare "closely imitated" some lines in this poem in his *Midsummer night's dream*.

Grolier Club Cat., No. 163; D.N.B. Reissue, XII., pp. 306, 309, 311; Short Title Cat., No. 3178; Brit. Mus. Eng. Cat., I., p. 239 (press mark G11629); Hazlitt, I., 42; III., 279; Lee: *Shakespeariana*, No. 544; Hammond: *Chaucer*, pp. 31, 58.

SEE REPRODUCTION ON PAGE 36.

93 MANLEY ([Mary de la Rivière]) LETTERS. To which is added, A letter from a supposed nun in Portugal, to a gentleman in France, in imitation of the nun's five letters in print, by Colonel Pack. [Edited by J. H.] 12mo, title slightly browned, modern calf, lower, and some outer, edges uncut. £10 10 0 *For R. B., London, 1696*

\*\* FIRST EDITION OF *A stage coach journey to Exeter*. Watt. 640m, Esdaile, 266. This little book is interesting for the light it throws on the inconveniences the traveller had to submit to in the seventeenth century.

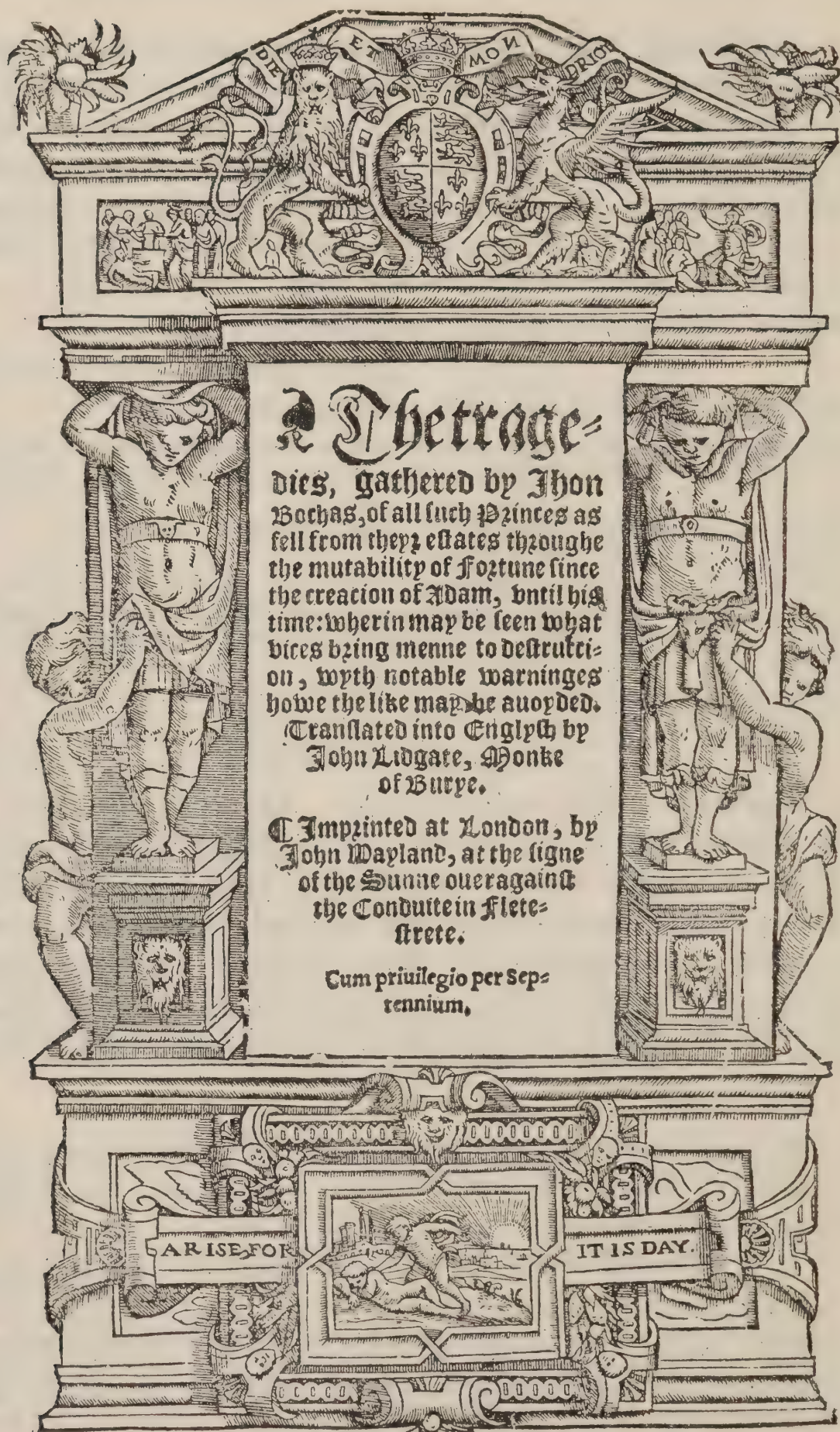
94 MILL (Humphrey) A NIGHTS SEARCH [Part I]. 12mo, engraved title (by Droeshout), first few leaves wormed, one leaf a little defective, old calf, rebaked. £34 0 0

*Richard Bishop for Lawrence Blacklock, London, 1640*

\*\* FIRST EDITION, SECOND ISSUE. The two issues of this edition are distinguished in the following manner: (1) in the earlier issue the headpiece of folio 6a is printed upside down (2) as the sheets were being printed off this error was corrected. An example of the earlier issue is provided by the British Museum copy G11427 (Grenville collection).

Humphrey Mill or Mille was a poetaster, of whom practically nothing is known. He was brother of Thomas Mill, who contributes verses to this volume,







MILL (HUMPHREY): A NIGHTS SEARCH—*continued*.

and who is probably to be identified with the son of William Mille of Grattam, Sussex. His only other publications are: *Poems occasioned by a melancholy vision*, 1639, and the *Second part of the night's search*, 1646.

The subject of this poem is best indicated by quoting the author's preface: "But as I pursued some of them [prostitutes] in the chace, I started more of the brood; and the further I went, the more I found. . . The painted doxies, and musk-powd' red curtizans will be as angry with me, as Pallas was with the mice. . . I suppose envy it selfe will not question the lawfulnessse of the subject: seeing the prophets in divers places describe harlots in their kind; and Solomon, that wise king, in their lookes, gestures, speeches, fawning, alluring, etc. . . ."

\*\* PROVENANCE: Thos. Jolley, Esqr., F.S.A. [Book collector (armorial book plate: Franks 16635)].

95 [MILTON (John)] PLAIN ENGLISH TO HIS EXCELLENCIE THE LORD GENERAL MONCK, and the officers of his army: or, a word in season, not onely to them, but to all impartial Englishmen. To which is added, a declaration of Parliament in the year 1647, setting forth the grounds and reasons, why they resolved to make no further address or application to the King. Small 4to, title soiled, modern pigskin uncut. With the Wrest Park bookplate. £1 8 0 London, 1660

\*\* "Attributed by the author of *Treason arraigned* to John Milton. . . The pagination of this pamphlet is irregular, passing from page 8—which ends the address to Monk—to p. 17, which begins the declaration of the Parliament. Nothing appears to be wanting." (B.M.C. "M." LXV., p. 153).

96 OTWAY (Tho[mas]) WINDSOR CASTLE: in a monument to our late Sovereign, K. Charles II. . . . A Poem. Small 4to, wrapper, some marginal notes cut into; others have escaped by folding. £1 8 0 C. Brome: London, 1685

\*\* FIRST EDITION.

97 MONTAIGNE (Michel Eyquem de) ESSAYES: or morall, politike, and millitarie discourses. . . . Now done into English by him that hath inviolably vowed his labors to the aeternitie of their honors, whose names he hath severally inscribed on these his consecrated altares. . . . John Florio. Folio, with the original blank leaf Qq4, the errata leaves  $\phi$ 2 and Kkk5-6, and Daniel's verses ( $\phi$ 1)—all of which are usually lacking some sidenotes cropped, some leaves wormed in margin, modern polished calf, gold 3 line fillet borders, gold ornaments on back, gilt edges and inside of boards, g. over m.e., by Rivière and Son. £165 0 0

Val[entine] Sims for Edward Blount, London, 1603

\*\* FIRST EDITION of the FIRST ENGLISH TRANSLATION. Short Title Cat., No. 18041; Harris: *First English translations*, p. 105.

"The two very rare leaves of 'Errors and omissions,' which are missing



MONTAIGNE (MICHAEL DE): ESSAYES—*continued*.

in all the three copies in the British Museum." (Lee : *Cat. of Shakespeariana*, No. 607).

"The two leaves of errata are often wanting." (De Ricci : *Book collectors' guide*, p. 419).

"Compare his version with Cotton's, and you will not hesitate to give the palm to Florio. Cotton's translation is a sound and scholarly piece of work : Florio's is a living book." (Camb. Eng. Lit., IV., 16).

"We are on safer ground in tracing the original of Gonzago's description of an ideal state in the *Tempest* to Florio's translation of Montaigne's essay." (D.N.B. Reissue, VII., 337).

"Both Feis and Robertson agree in attributing to Montaigne a considerable amount of influence on the English poet, and, especially, in finding many suggestions for the character and play of Hamlet in the *Essais*. Though their position appears exaggerated sometimes, we find no difficulty in conceding a general and broad resemblance between the play just referred to and Montaigne's work, both of which are characterized by a reflective, and occasionally pessimistic, tone." (Anders : *Shakespeare's books*, p. 54).

"In an age of literary servitude, when every province into which reflection could wander was occupied by some despot; when, to say nothing of theology, men found Aristotle, Ulpian, or Hippocrates, at every turn to dictate their road, it was gratifying to fall in company with a simple gentleman who, with much more reading than generally belonged to his class, had the spirit to ask a reason for every rule.—Hallam's *Lit. Hist. of Europe*." (Allibone, p. 608).

"The scepticism of this clever man of the world was more or less directed to doctrines of Christianity, but was generally brought in the end, by a—whether sincere or merely prudent—recognition of the necessity of a revelation, on account of the weakness of human reason, into harmony with theology." (Neberweg : *Hist. of philosophy*, II., 14).

"The first great sceptical work in the French language. . . . From the publication of the *Essays* of Montaigne, we may date the influence of that gifted and ever enlarging rationalistic school, which gradually effected the destruction of the belief in witchcraft, not by refuting or explaining its evidence, but simply by making men more and more sensible of its intrinsic absurdity." (Leckey : *Rationalism in Europe*, ed. 1910, I., 33-35).

98 MONTAIGNE (M. E. de) ESSAYES. . . . Folio, portrait of Florio by William Hole, some leaves wormed in blank margin, some leaves stained or soiled, a few small holes, or blank corners defective, contemporary calf, repaired. £25 0 0

Melch[isedech] Bradwood for Edward Blount and William Barret,  
London, 1613

\*\* SECOND EDITION. Short Title Cat., 18042. Sayle, 3375. With the signature of "Joseph Raleigh, pr. 103," and the bookplate of William Wakeling Boreham.

"A precious edition, as it contains the verses ascribed to Shakespeare ("concerning the honour of bookes") which were not printed in that of 1603." (Lee : *Cat. of Shakespeariana*, No. 608).

99 NEVILLE (Henry) THE ISLE OF PINES, or a late discovery of a fourth island in Terra Australis Incognita. Being a true relation of certain English persons, who in the days of Queen Elizabeth, making a voyage to the East India, were cast away, and wracked upon the island near to the coast of Terra Australis Incognita, and all drowned, except one man and four women, whereof one was a negro. And now lately Anno Dom., 1667, a Dutch ship called the *Amsterdam*, Cornelius van Sloetten, captain, driven by foul weather there, by chance have found their posterity (speaking good English) to amount to ten or twelve thousand persons as they suppose. The whole relation follows, written and left by the man himself a little before his death, and declared to the Dutch by his grandchild. Small 4to, modern polished calf, lower edges uncut. £20 0 0

S. G. [Sarah Griffin?] for Allen Banks and Charles Harper  
London, 1668

\*\* FIRST EDITION. Britwell Court Cat. (March 30, 1925), No. 526.

Hazlitt (III, 253) remarks upon the coarseness of the narrative.

100 PEELE (George) MERRIE CONCEITED JESTS, of George Peele, Gentleman, sometime student in Oxford. Wherein is shewed the course of his life, how he liued: a man very well known in the City of London, and elsewhere. London, Printed for Henry Bell, dwelling in the Little Old Bailey in Eliots Court. 4to, wrapper. 15/-

J. Smeeton for S. W. Singer and R. Triphook, London, 1809

\*\* "The rarity of his 'Merrie Conceited Jests,' combined with the great price demanded for it, was the chief Inducement to reprint it in its present form."—*Forword*. Peele is said to have died in 1598.

101 PEELE (George, 1558-1597?) WORKS [Poems and Plays, etc.], edited by A. H. Bullen. 2 vol., royal 8vo, title printed in red and black, folding facsimile, original cloth, edges uncut. £4 15 0

John C. Nimmo, 1888

\*\* Large Paper Edition limited to 200 copies. This copy contains T. N. Brushfield's bookplate and an A.L.S. from the editor. "We may justly cherish the memory of Peele as the oldest genuine dramatic poet of our language." (Campbell's *Specimens*).

102 [PEPYS (Samuel) CARKESE (James)] LUCIDA INTERVALLA: containing divers miscellaneous poems, written at Finsbury and Bethlem, by the doctor's patient extraordinary. Small 4to, [2] + 68 pp., half blue morocco. £32 10 0  
London, 1679

\*\* FIRST EDITION. A PAMPHLET ALLUDING TO THE AUTHOR'S QUARREL WITH PEPYS. (Pepys: *Diary*. Wheatley, V., p. 48, VI., p. 214, and *passim*; *Notes and Queries*, First Series, II., p. 87). NOT IN HAZLITT. This anonymous poetical tract was written by James Carkesse, who was educated at Westminster School (Joseph Welch: *A list of Queen's scholars of St. Peter's College, Westminster*, p. 139), held a post at, and was dismissed from, the



**Lucida Intervalla:**  
Containing divers  
**Miscellaneous Poems,**  
Written at  
**Finsbury and Bethlem**  
BY THE  
**Doctors Patient**  
EXTRAORDINARY.

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*---semel Insanivimus omnes..*

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L O N D O N,  
Printed *Anno Dom.* 1679.

[PEPYS (SAMUEL) CARKESE (JAMES)] : LUCIDA INTERVALLA—*contin*

Admiralty, and was subsequently an inmate of Finsbury Madhouse  
lehem Hospital ("Bedlam"). The poems are chiefly directed again  
Thomas Allen, and are in themselves a justification of his confinement  
194*h*; Lowndes, p. 373; D.N.B., III., p. 993). As a specimen of the contents  
we quote the passage (at p. 5) which relates to Pepys:

"Him I must praise, who opened hath my lips,  
Sent me from Navy, to the Ark, by Pepys;  
By Mr. Pepys, who hath my rival been  
For the Duke's favour, more than years thirteen:  
But I excluded, he high and fortunate;  
This secretary I could never mate:  
But, Clark of th' Acts, if I'm a parson, then  
I shall prevail; the voice outdoes the pen:  
Though in a gown, this challenge I may make,  
And wager win: save, if you can, your stake.  
To th' Admiral I all submit, and vail  
My ambition's top mast: Muse, now furl your sail."

An account of Carkesse's (or Carcasse, as Pepys spells it) dismissal from  
the Admiralty, will be found in the diary, March 8, 1666-7. Pepys alludes to  
Carquesse over forty times. (See Wheatley's index to his edition).

SEE REPRODUCTION ON PAGE 40.

103 [PHILIPS (John)] A SATYR AGAINST HYPOCRITES [in verse].  
Small 4to, slightly stained, modern wrapper. 10/-  
For O. B. [*?Obadiah Blagrove*] and R. H., London, 1680

104 POWELL (George) A VERY GOOD WIFE: A Comedy. Small  
4to, browned, wrapper. £2 10 0 S. Briscoe, London, 1693

\*\* FIRST EDITION. The prologue is by Congreve.

105 PRYNNE (William) HISTRIO-MASTIX: the player's scourge: or,  
actor's tragaedie, divided into two parts. Wherein is largely evidenced,  
by divers arguments; . . . that popular stage playes (the very  
pompes of the divell which we renounce in baptisme, if we believe the  
Fathers) are sinfull, heathenish, lewde, ungodly spectacles, and most  
pernicious corruptions . . . and that the professions of play-poets,  
of stage-players, together with the penning, acting, and frequenting  
of stage-playes, are unlawful, infamous and misbeseeeming Christians.  
All pretences to the contrary are here likewise fully answered; and the  
unlawfulness of acting, [or] of beholding academicall enterludes, briefly  
discussed; besides sundry other particulars concerning dancing, dicing,  
health drinking, etc., of which the table will informe you. 2 parts,  
small 4to, a few leaves supplied from a shorter copy, original calf, head-  
band slightly defective. £2 1 0 0

E[lizabeth] A[lldes] and W[illiam] J[ones] for Michael Sparke:  
London, 1633 [late in 1632]

\*\* FIRST EDITION, Second Issue, with the errata on \*\* 4*b*, and with  
cancelled leaf Xxxxx4 (supplied from a shorter copy) and Rrrrr4 (original leaf).  
S.T.C. 20464*a*. "THE MOST FAMOUS LITERARY EFFORT OF PURI-  
TAN HOSTILITY AGAINST THE STAGE." (Ward: *Dram. Lit.* iii. 240).  
This book, though dated 1633, was really published at the end of 1632 (D.N.B.  
Thin Paper xvi. 432; Wood iii. 845); it was printed by Elizabeth Alldes and



PRYNNE (WILLIAM): HISTRIO-MASTIX—*continued*.

William Jones (Sayle 2041) who appear under their initials. Shortly after publication the author was represented at having insulted the King and Queen (the latter at that time being engaged in private theatricals) by condemning persons of high rank who appeared on the stage and identifying actresses with prostitutes. For his alleged lèse-majesté he was severely dealt with by the Star Chamber, and his book was burnt by the common hangman—this is said to be the earliest instance of this form of stigma in England (Hoe i. 2672; Hallam: *Const. Hist.* 1854, ii. p. 37), and the publisher was condemned to stand in the pillory and pay a fine of £500. (Plomer: *Dict. of Bksellers*, 1641-7, p. 169). Needless to say the book was very unpopular with the theatrical profession and allusions to it are numerous (dedication of Heywood's *English traveller*, and *Maidenhead well lost*, of Shirley's *Bird in a cage*, and of Ford's *Love's sacrifice*, in Jonson's *Magnetic lady*, I. i. and III. iv.; *Sad Shepherd*, I. ii, Fletcher and Shirley's *Night Walker*, III. iv.). The *Histrio-mastix* is of great value for the history of the drama on account of the light it throws on Elizabethan stage production, as for instance the passage relative to Marlowe's *Faustus* at Ggg\*4a (Tille 363). On \*6b we have a side note to the effect that "Shackpeer's plaies are printed on the best crowne paper far better than most bibles."—(Ingleby, 195; Jaggard, 254; Lee: *Cat. of Shakespeariana*, 690). This is probably a reference to the "Second Folio."

106 RABELAIS (François) THE PAGAN PRINCE: or a comical history of the heroick atchievements of the Palatine of Eboracum. [James, Duke of York, afterwards James II, King of Great Britain]. By the Author of the secret history of King Charles II and K. James II. 16mo, contemporary manuscript glosses, old sheep, fine copy. £14 0 0  
Amsterdam [for James Knapton, London] 1690

\*\* TO A LARGE EXTENT A PARAPHRASE OF URQUHART'S RABELAIS.

COLLATION: A6 B—G12=[10]+144 pp. (A11, a blank leaf). At the end there is an advertisement for James Knapton's publications, which is probably sufficient authority for attributing this book to him.

There are two issues (1) as above, (2) omitting from title: "By the author of the secret history. . . ." (Brit. Mus. G. 750). NOT IN ESDAILE: *English Tales and Romances*.

This book is practically a paraphrase of Rabelais. We quote one passage: *Gargantua*. Ch. xiv: "Presently they appointed him a great sophister-doctor, called Master Tubal Holofernes, who taught him his A B C so well that he could say it by heart backwards." *Pagan Prince*, pp. 2-3: "And at last they found an old sophister, whose name was Tubal Holofernes, who first taught him his horn-book so exactly that he could say it by heart backward."

107 RALEIGH (Walter, Knight) JUDICIOUS AND SELECT ESSAYES AND OBSERVATIONS UPON THE FIRST INVENTION OF SHIPPING, the misery of invasive warre, the Navy Royall and sea-service. With his Apologie for his voyage to Guiana. 12mo, portrait by Robert Vaughan, contemporary sheep, Harley arms on sides. £28 0 0

T. W. for Humphrey Moseley, London, 1650

\*\* FIRST EDITION. Brushfield: *Bib. of Raleigh*, No. 218. A rare issue containing 4 leaves of advertisements at end, not recorded in the Grolier Club description. (Wither to Prior, No. 745).

Miss Louise Creighton (*Camb. Hist. of English literature*, iv. 58) remarks that the *Observations concerning the Navy Royal* is "full of interest as throw-

RALEIGH (WALTER): ESSAYS—*continued*.

ing light on the condition of the ships by means of which the gre  
seamen carried out their famous exploits."

From the library of Robert Harley, afterwards first Earl of Oxford, his name and arms stamped in gold on sides, his "griffe" in gold on the inside of the cover (which Davenport: *English heraldic bookstamps*, p. 205, states to be an indication that the book was a favourite), and his bookplate on the reverse of the title.

The name on this book is not placed as in Davenport, p. 204 (i.e. on either side of the coat of arms) but above and below. It is therefore probable that the name is in all cases ordinary binder's lettering, and is arranged to suit the size and shape of the volume.

108 RALEIGH (Walter, *Knight*) THE CABINET COUNCIL: containing the chief arts of empire, and mysteries of state: discabineted in political and polemical aphorisms grounded on authority, and experience; and illustrated with the choicest examples and historical observations. . . . Published [with a preface] by JOHN MILTON, Esq. 12mo, portrait by Ro[bert] Vaughan, modern polished calf. £14 0 0

*Tho[mas] Newcomb for Tho[mas] Johnson: London [May] 1658*

\*\* FIRST EDITION.

David Masson: *The life of John Milton*, v., p. 504; T. N. Brushfield: *A bibliography of Sir Walter Raleigh, Kt.*, No. 268.

109 [RAWLINS (Thomas)?] TOM ESSENCE: or the modish wife; a comedy. Small 4to, a few holes, brown morocco roxburghe. £6 0 0

*T[homas] M[oore?] for W[illiam] Cademan, London, 1677*

\*\* FIRST EDITION. This play is usually assigned to Rawlins, but sometimes to Edward Ravenscroft. Plomer: *Dict. of printers*, pp. 62, 194. D.N.B., xvi., p. 770. Hazlitt: *Play collectors' manual*, p. 230.

110 REMARKABLE PREDICTIONS of the Great Prophet Michael Nostradamus Concerning the Ruin and Downfall of the French, and the Pope of Rome, by [His] Highness the Prince of Orange, Collected from the said Authors Original Works, large folio, by J. Partrig [*sic.*], Astronomer to the Prince. Small folio broadside (11 by 7¼ ins.). One word shaved at fore-edge. 7/6 1689

111 ROBERT THE DEUYLL. A METRICAL ROMANCE from an Ancient Illuminated Manuscript. 8vo, FOURTEEN COLOURED ENGRAVED PLATES, an imitation of the original manuscript, boards. £1 5 0

*I. Herbert, London, 1798*

112 [ROIAS (Fernando de)] THE SPANISH BAWD, represented in Celestina, or the tragicke-comedy of Calisto and Melibea. Wherein is contained, besides the pleasantnesse and sweetnesse of the stile, many philosophicall sentences, and profitable instructions necessary for the younger sort: shewing the deceits and subtilties housed in the bosomes

17 SEP. 1928



[ROIAS (FERNANDO DE)] : THE SPANISH BAWD—*continued*.

of false servants, and cunny-catching bawds. [Translated from the Spanish by James Mabbe]. Folio, with original blanks at beginning and end, contemporary calf, blind 3 line fillet borders, and hatching at top and bottom of back, by an Oxford binder. FINE UNPRESSED COPY IN THE ORIGINAL STATE. £34 0 0

J[ohn] B[eale] for Robert Allot, London, 1631

\*\* FIRST EDITION. Short Title Catalogue, 4911. *Camb. Hist. of Eng. Lit.*, iv., 9: "The great masterpieces, Cervantes' *Don Quixote* and *Exemplary Novels*, and the *Celestina* of Fernando de Rojas." *Encyc. Brit.*, v., 599: "James Mabbe's English rendering (1631) is one of the best translations ever published."

From the library of Lord Leconfield, Petworth House.

SEE REPRODUCTION ON PAGE 45.

113 [ROPER (William)] THE MIRROR OF VERTUE IN WORLDLY GREATNESS; or the life of SYR THOMAS MORE, KNIGHT, sometime Lo[rd] Chancellour of England. [Edited by T. P. (?Thomas Plowden)]. 16mo, engraved title, containing portrait of More, piece torn from A11 affecting the text of eleven lines, blank corner torn from D11, a few stains, old parchment boards. £28 10 0 At Paris [St. Omers] 1626

\*\* FIRST EDITION. *Short Title Cat.*, 21316. "[St. Omer]." W. C. Hazlitt: *Bibliog. Collections and notes*, iii., 213: "T. P., in the epistle to Lady Banbury, acknowledges himself to be merely the editor." D.N.B., xxxviii., 449: "The earliest life of More . . . was first published at Paris, 1626. . . . It was by William Roper, More's son-in-law." D.N.B., xlix., 215: "After his father-in-law's execution in 1535, Roper compiled a charmingly sympathetic life of More, which is the earliest of More's biographies, and the chief source of information respecting More's personal history." G. R. Potter: *Sir Thomas More*, p. 185: "The principal lives of Sir Thomas More containing new material are those by his son-in-law, William Roper, . . . the essential foundation of all later works. . . ." *Encyc. Brit.* iii., 953: "William Roper (1496-1758) wrote a touching life of his father-in-law, Sir Thomas More, and George Cavendish (1500-1561?) a memoir of Cardinal Wolsey. . . . It is with these two works . . . that biography in England begins."

114 [RUGGLE (George)] IGNORAMUS. Comoedia coram Regia Maestate Jacobi Regis Angliae, &c. 16mo, frontispiece, device on title, contemporary sheep, rebounded. £4 0 0

T[homas] P[urfoot, II] for J[ohn] S[pencer]: London, 1630

\*\* FIRST EDITION. With the original label pasted on the bottom of one of the leaves, so that the book might be identified while lying flat. From the library of S. Le Fleming, Esq., of Ambleside.

A satirical comedy on lawyers, interesting on account of its topical allusions. There are many passages in macaronic Latin and English.

115 THE SENCE OF THE HOUSE, or the Opinion of some Lords and Commons Concerning the Londoners Petition for Peace. Folio, broadside (14½ by 11¼ ins.). 10/6.

Leonard Lichfield, Oxford, 1643

\* Twenty-six eight line stanzas, printed in three columns.

# THE SPANISH BAWVD,

REPRESENTED  
IN CELESTINA:

OR,  
The Tragicke-Comedy of  
CALISTO and MELIBEA.

*Wherein is contained, besides the pleasantnesse and sweetenesse  
of the stile, many Philosophicall Sentences, and profitable  
Instructions necessary for the younger sort :*

*Shewing the deceits and subtilties honyed in the bosomes of false  
seruants, and Cunny-catching Bawds.*



LONDON  
Printed by J. B. And are to be sold by  
ROBERT ALLOT at the Signe of the Beare  
in Pauls Church-yard. 1631.



116 SETTLE (Elkanah) CARMEN IRENICUM. Imperialium Magnae Britanniae Coronarum unio. Auctore Elkanah Settle. [*Ornament.*] Carmen irenicum: the union of the imperial crowns of Great Britain: an heroick poem. *J. Brudenell for the Author, London, 1707*

\*\* The Hoe Sale Catalogue, Pt. I., No. 2965, describes an undated edition, which is assigned to the year 1707.

*Bound with:* SETTLE (Elkanah) EUSEBIA TRIUMPHANS: Carmen Hanoverianis imperiali coronae Angliae successoribus dicatum. Auctore Elkanah Settle. Eusebia Triumphans. The Hanover Succession to the imperial crown of England, an heroick poem. The second impression, with additions, some leaves stained. *For the Author, London, 1705*

Two works in one volume, folio, in original "Settle Binding" of black morocco, gilt panels on sides, and emblematic device in centres symbolizing the subject of the first poem, *i.e.*, 2 ribbons containing the mottoes of the Orders of the Garter and of St. Andrew, a dove with olive branch, sprays of roses and thistles intermingled, surmounted by a crown. A GOOD SPECIMEN OF ONE OF SETTLE'S PRESENTATION COPIES. £10 10 0

1705-1707

\*\* COLLATION: A—P, in twos.

Second Edition. The first edition was published in 1703 (Watt: *Bibliotheca Britannica*, Col. 847v).

Of late years a decided interest in Settle and his productions has developed, not on account of any poetical genius (of which he was innocent), but because he is one of the queerest literary characters that this country can boast of. In his palmy days he may be described as a manufacturer of congratulatory, hymeneal, and other odes, and elegies, of which he appears to have kept a stock (with the names blank), and when anyone of any importance got married, or died, one of them was adapted to the occasion, and it is to be hoped that Settle was suitably rewarded. These copies were bound in a special style, and are known as "Settle bindings," on which a series of articles by Mr. Davenport have appeared in the "Connoisseur." Our hero later in life fell upon bad times, and eked out an existence by writing street ballads. He ended his life as a Poor Brother at Charterhouse.

117 SEVEN WISE MASTERS OF ROME. THE HISTORY OF PRINCE ERASTUS, son to the Emperour Dioclesian, and those famous philosophers, called the seven wise Masters of Rome. . . . Written originally in Italian, then translated into French, and now rendred English by F[rancis] K[irkman]. 12mo, 24 plates, one defective, a small hole in p. 7 affecting a few letters, calf. With the bookplate of Sir Francis Freeling. From the Britwell Court collection. £32 0 0

*Anne Johnson for Fra[ncis] Kirkman, London, 1674*

\* Esdaile: *English tales and romances*, p. 125: FIRST EDITION of this translation. Lowndes, p. 1280, G. Nassau: *Sale Cat.*, Part I., No. 1852: Nassau's copy contained a portrait of Kirkman which probably led Lowndes to state that there should be one. But as there is no other authority of this, and as the British Museum copy is also without one, there is little doubt that the portrait in Nassau's copy was inserted. The British Museum copy is very imperfect, lacking the frontispiece, and the plates at pp. 1, 103, 206, 220 and 247. *Encyc. Brit.*, xxiv., p. 715: "A cycle of stories of oriental origin. A

SEVEN WISE MASTERS OF ROME—*continued*.

Roman emperor causes his son to be educated away from court in the seven liberal arts by seven wise masters. On his return to court his stepmother the empress seeks to seduce him. To avert some danger presaged by the stars he is bound over to a week's silence. During this time the empress accuses him to her husband, and seeks to bring about his death by seven stories which she relates to the emperor; but her narrative is each time confuted by tales of the craft of women related by the sages. Finally the prince's lips are unsealed, the truth exposed, and the wicked empress is executed." *Encyc. Brit.*, xxvi., 295: Supposed to have been written originally by Sindibad or Sendabar, an Indian philosopher, who lived about B.C. 100. Pp. 367-369: "Books printed for Francis Kirkman."

118 SEVERAL DISCOURSES & CHARACTERS ADDRESS'D TO THE LADIES OF THE AGE. Wherein the Vanities of the Modish Women are Discovered, written at the Request of a Lady, by a Person of Honour. 8vo, some leaves wormed, old calf, worn. £1 0 0

*Printed for Christopher Wilkinson: London, 1689.*

\*\* Not in Halkett and Laing, or Stonehill. Anom. B.M. Gen. Cat., XXII., 276.

## SHAKESPEARE (WILLIAM).

119 ANTHONY AND CLEOPATRA: A Tragedy, as it is acted at the Duke's Theatre. Written [or rather adapted] by the Honourable Sir Charles Sedley, Baronet. Small 4to, some catchwords, etc., cut away, and a few leaves stained, boards. £2 15 0

*For R[ichard] Bentley, etc., London, 1696*

\*\* There is a tradition, preserved by Eusden, that this play led Dryden to write *All for Love* on the same subject. Eusden wrote:

"So Dryden sweetest sung, by envy fir'd,  
Thirst of revenge, when Phoebus fail'd inspir'd;  
His Anthony did Sedley's muse o'ertake,  
And Absalom was writ for Zimri's sake."

Jaggard: *Shakespeare bibliography*, p. 282; U. de Sola Pinto: *Sir Charles Sedley*, p. 279; Iolo Williams: *The shorter poems of the eighteenth century*, p. 140.

120 HAMLET, 1603; HAMLET, 1604: Being exact reprints of the first and second editions of Shakespeare's great drama, from the very rare originals in the possession of his Grace the Duke of Devonshire: with the two texts printed on opposite pages, and so arranged that the parallel passages face each other. And the bibliographical preface by Samuel Timmins. 8vo, blind stamped brown morocco, t.e.g. £2 10 0

*Sampson, Lowe, Son and Co., London, 1860*

\*\* Jaggard, *Bib. of Shakespeare*, p. 312. Pp. xi.-xv. "Hamlet" bibliography (English editions, commentaries, articles on, in English periodicals, German editions, translations and commentaries. French translations and commentaries, other languages). This edition is very useful for reference, as the textural differences between the two editions can be seen at a glance.



SHAKESPEARE (WILLIAM)—*continued*.

121 PLAYS . . . From the text of Dr. S. Johnson, with the prefaces, notes, etc., of Rowe, Pope, Theobald, Hanmer, Warburton, Johnson, and select notes from many other critics. Also the introduction of the last editor, Mr. Capell; and a table shewing his various readings. 6 vol. in 13, 12mo, portrait (the Garrick statue) by Patrick Halpen, engraved title-pages and vignettes by Charles Grignion, vignette portrait (vol. I, p. 3), by Victor Maril Picot and Reilly, contemporary Irish binding of olive green morocco, gold line borders on sides, back in compartments, two of which are occupied by crimson and cream morocco labels, the others filled with gold tooled floral ornaments, gilt edges of boards, contemporary marbled end papers, fine copy, a few lower edges uncut. With the Story bookplate. £18 0 0 *Thomas Ewing: Dublin, 1771*

\*\* All the preliminary matter is reprinted from Capell's edition of 1767-1768. The 13th volume is frequently lacking. Vol. I. contains the following inscription: "Presented to my dear daughter Catherine. 13 vols. J. B. Story."

122 APULEIUS (LUCIUS) LES METAMORPHOSES, ou l'asne d'or [Translated by Jean de Montlyard]. Small 8vo, engraved title and plates (one by Crispin de Pas), old straight grain citron morocco, gold and blind ornamental panels on sides, gold ornaments on back, g.e., tooled, with the Blandford Crest. £10 0 0 *Samuel Thiboust, Paris, 1631*

\*\* Brunet I., 364; De Bure, 3587; Hoe I., 93; Sunderland, 477; Schweiger, 13; Graesse I., 172.

"This edition (pp. 231-35) contains the best account of Bankes' famous horse." (Hoe).

Referring to the allusion to the "dancing horse" in *Love's Labour's Lost* (I. ii), Mr. Furness says: "This was the celebrated horse named 'Morocco,' which had been taught by its master, Bankes, a Staffordshire man, to perform very many tricks, so remarkable that possibly they have never since been surpassed. I can recall no creature in profane history that has made a deeper contemporary impression. For sixty years or more this intelligent animal trotted over Elizabethan and Jacobean literature, leaving his hoof prints in numberless writings from Sir Walter Raleigh's to Sir William D'Avenant's."

The translator gives a five-page account of the horse's performance in Paris in 1601.

Bankes' horse is first met with about 1590. In 1595 a tract appeared entitled *Maroccus extaticus* (a supposed dialogue between the animal and its master). It is alluded to—in addition to the Shakespearian allusion—in *The white devil*; Raleigh's *History*, Killigrew's *Parson's wedding*, Arnim's *Nest of ninnies*, Gayton's *Festivious notes on Don Quixote*, *The owl's almanac*, Tarlton's *Jests*, Bastard's *Chrestoleros*, Hall's *Toothless satires*, Digby's *Nature of bodies*, Brathwaite's *Strappado for the divell*, Rowley's *Search for Money*, Markham's *Cavalerice*, and Ben Jonson's *Epigrams* (cxxxiii).

D.N.B., I., p. 1045; Furness, *Variorum Shakespeare*, XIV., p. 45; Lee: *Shakespeariana*, I., p. 6; Halliwell's *Nares*, I., p. 51 and p. 218.

123 [BARET (John)] AN ALVEARIE OR QUADRUPLE DICTIONARIE, containing foure sundrie tongues; namelie, English, Latine, Greeke, and French. Newlie enriched with varietie of wordes, phrases, prouerbs, and diuers lightsome obseruations of grammar. By the tables you may contrariwise finde out the most necessarie wordes placed after the alpha-

SHAKESPEARE (W.): [BARET (JOHN)]: AN ALVEARIE OR QUADRUPLE DICTIONAIRE  
—continued.

bet, whatsoever are to be found in anie other dictionarie: which tables also seruing for lexicons, to lead the learner vnto the English of such hard wordes as are often read in authors, being faithfullie examined, are truelie numbered. Verie profitable for such as be desirous of anie of those languages. Small folio, black, Roman, and Italic letter, title within fine woodcut border (McKerrow. *Devices* 162) (cut into as usual), fine woodcut initial letters, the "5" of the date obliterated, contemporary calf, FINE COPY. £17 10 0 Henry Denham, London, 1580

\*\* FIRST EDITION. Complimentary verses by Richard Mulcaster, Arthur Golding, and others. Lee: *Shakespeariana* 51, Herbert 949. Mr. McKerrow (*Devices*, p. 59) says: "In consequence of this compartment [i.e. the title border of this book] being considerably larger than the type-page of the *Alveary*, it has almost always been shaved by the binder." The British Museum copy does not contain the last inserted leaf. From the library of Colonel Ralph Sneyd.

124 [CORBET (Richard, *Bishop of Oxford*)] POETICA STROMATA: or a collection of sundry pieces in poetry: drawn by the known and approved hand of R. C. 12mo, top margin of some leaves wormed, contemporary limp vellum (stained). £12 10 0 [Hague?] 1648

\*\* FIRST AUTHORISED EDITION.

We learn from the *Iter boreale* (pp. 57-58 of this volume) that Richard Burbage was the first actor to take the Shakespearian rôle of Richard III. We owe this information to the following passage:

"Mine host was full of ale and history

. . . Why he could tell

The inch where Richmond stood, where

Richard fell:

Besides what of his knowledge he can say,

He had authenticke notice, from the play;

Which I might guesse, by mustring up the ghosts

And policies not incident to hosts:

But cheifly by that one perpicuous thing,

Where he mistooke a player for a king,

For when he would have said King Richard died,

And call'd: 'A horse, a horse'; he, 'Burbidge,' cried."

Richard Corbet was educated at Westminster School. Wood says that in his young days he was "esteemed one of the most celebrated wits in the University, as his poems, jests, romantic fancies and exploits, which he made and performed *ex tempore*, shewed." Throughout his life Corbet was famed for his conviviality. Stories are told of his merry making in London taverns in youth in company with Ben Jonson and other well-known dramatists, and of the practical jokes he played at Oxford when well advanced in years. It is stated that after becoming a doctor of divinity he put on a leathern jerkin and sang ballads at Abingdon Cross. When a bishop he "would sometimes," writes Aubrey, "take the key of the wine-cellar and he and his chaplain (Dr. Lushington) would go and lock themselves in and be merry. Then first he lays down his episcopal hat—There layes the Dr.' Then he putts off his gowne—'There lays the bishop.' Then 'twas, 'Here's to thee, Corbet,' and 'Here to thee, Lushington.'" Wood says that Corbet "loved to the last boy's play very well." Corbet's poems are for the most part in a rollicking satiric vein: one of them, "To the ladies of the new dresse, that weare their gorgets and rayles



SHAKESPEARE (W.): [CORBET (RICHARD)]: POETICA STROMATA—*continued*.

down to their waists," is quoted by Halliwell & Wright: *Glossary*, p. 718, to illustrate the word "Raile" (= a loose cloak), and the poem "upon Coriatt's *Crudities*" is an example of the wealth of topical allusion to be found in this book. However, the poem which has become a classic, and which gives Corbet his place among lyric poets, is the one which begins:—

"Farewell, Rewards and Faeries,  
Good houswives now may say;  
For now foule slutts in daries  
Doe fare as well as they:  
And though they sweepe theyr Hearths no less  
Then maydes were wont to doe,  
Yet who of late for cleaneliness  
Finds sixe-pence in her shoe."

Needless to say, this poem provided Mr. Rudyard Kipling with the title of one of his books.

125 EUSEBIUS PAMPHILUS, *Bishop of Caesarea*: THE AUNCIENT ECCLESIASTICAL HISTORIES OF THE FIRST SIX HUNDRED YEARES AFTER CHRIST, written . . . by . . . Euselius, Socrates [Scholasticus] and Evagrius. . . . Translated by . . . Meredith Hammer. Folio, black and Roman letter, device [McKerrow 170] on title *etc.*, and another with the original blank leaves for R<sub>4</sub> and Ddd<sub>6</sub>, lacks blank, Yy<sub>4</sub>, old half calf worn joints cracking. With the bookplate of Charles Palmer, Wanstead, Essex, 1783. £4 15 0

Thomas Vautrollier: London, 1585

\*\* SECOND EDITION. D.N.B. viii. 1181: "A valuable translation." Watt 347j. Allibone, p. 782, No. 2. Lowndes 762. Jaggard 94: "In his *New illustrations*, vol. i., p. 247, Hunter shows how the 'Epistle dedicatory' of above illustrates a passage in *Much Ado*." Short Title Cat. 10573. Brit. Mus. 602. Sayle 1560. Fabricius vii. 370. Hoffmann II. 111. Herbert 1068. Not in Lee: *Shakespeariana*, Hazlitt, Ware, Duff: *Rylands Cat.*, or Tanner.

126 KINGE (John) LECTURES UPON JONAS, delivered at Yorke in the yeare of our Lorde 1594. Newlie corrected and amended. Small 4to, soiled and frayed, old undressed calf (worn). A working copy. £5 0 0

Joseph Barnes, Oxford, 1599

\*\* "VALUABLE AS FIXING THE DATE OF THE COMPOSITION OF A MIDSUMMERNIGHT'S DREAM." (Lee: *Catalogue of Shakespeariana*).

The passage, which is accepted by all Shakespearian scholars as decisive evidence, occurs on p. 36. For a full account of the matter see Lee: *Catalogue of Shakespeariana*, No. 500.

127 SILVAYN (Alexander) THE ORATOR: handling a hundred several discourses, in forme of declamations: some of the arguments being drawne from Titus Livius and other ancient writers, the rest of the author's owne invention; part of which are matters happened in our age. Englished by L. P. Small 4to, title in lace border, some leaves frayed and wormed affecting text, some headlines cut away, old sheep. £10 10 0

Adam Islip, London, 1596

\*\* This is the most probable source of the "pound of flesh" story in *A Merchant of Venice* (see Declamation 95). Many editors refer to this book as evidence for the date of the composition of this play.

SHAKESPEARE (W.)—*continued.*

128 THOMAS (William) THE HISTORIE OF ITALYE: A booke exceeding profitable to be red, because it intreateth of the estate of many and dyuers common weales, how they have bene, and now be gouerned. 8vo, black letter, title enclosed by quaint woodcut border of foliage and cupids (a few marginal notes cut into, corners of last two leaves repaired, affecting two letters, a few holes in last leaf affecting a few letters), cloth.

£12 0 0

*Thomas Marshe, London, 1561*

\*\* Lowndes 2666. Shakespeare Editors think that the dramatist derived some of his information about Italy from this book. The passage given below is often quoted in editions of the *Merchant of Venice*, folio 76 (verso). "It is almoste incredyble what gaine the Venetians receiue by the vsury of the Jewes, both pryuatly and in common. For in euerye citee the Jewes kepe open shops of vsurie, taking gaiges of ordinarie for xv. in the hundred by the yere: and if at the yeres ende, the gaige be not redemed, it is forfeite, or at last dooen away to a great disaduantage: by reason whereof the Jewes are out of measure wealthie in those partes."

129 [TYRWHITT (Thomas)] OBSERVATIONS AND CONJECTURES UPON SOME PASSAGES OF SHAKESPEARE. 8vo, modern marbled wrapper. 12/6

*Clarendon Press, Oxford, 1766*

130 WAKE (Sir Isaac) REX PLATONICUS: sive, De potentissimi principis, Jacobi Britanniarum Regis, ad illustrissimam Academiam Oxoniensem, adventu, Aug. 27, Anno 1605. Small 4to, with the original blank leaf at end, manuscript notes and cuttings on end papers, some leaves shaved, half calf. £17 10 0

*Joseph Barnes, Oxford, 1607*

\*\* FIRST EDITION. "On p. 18 mention is made of an interlude embracing the story of Macbeth, performed before King James VI. and I. at Oxford, in 1605, said to have led Shakespeare to write his play on the same subject" (Jaggard). With the bookplate of William Cole, King's College, Cambridge, and from the library of B. W. Bradford, Banbury.

131 [SMEETON (J.) SCARCE TRACTS REPRINTED]. Small 4to, calf. £2 5 0

*[J. Smeeton, London, 1807]*

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132 [SMEETON (J.) REPRINTS OF SCARCE TRACTS]. Small 4to, calf. £2 0 0

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134 SPECULUM HUMANAЕ SALVATIONIS THE MIROURE OF MAN'S SALUACIONNE. A Fifteenth-Century Translation into English of the *Speculum Humanae Salvationis*, and now for the first time printed from a Manuscript in the possession of ALFRED HENRY HUTH, with Preface and Glossary. 4to, PRINTED ON VELLUM (*one of 2 copies so done*), title in red and black, *facsimile plate*, polished dark brown levant morocco, gilt and blind panels with corner ornaments, raised bands on back, gilt lines and ornaments, gilt edges and inside of boards, t.e.g., others uncut, by RAMAGE; FINE COPY. £17 0 0 London, 1888

\*\* Edition limited to 75 copies, of which two only are on vellum. Preface pp. xii-xiii. "The language, as will be seen, is late Middle English, and it contains a considerable number of words used in a different sense to (*sic*) what is recorded by Mr. Halliwell-Phillips, Mayhew and Skeats' Dictionary of Middle English, or by Dr. Murray in the new Dictionary of the Philological Society (so far as yet published). There are also many words which have not, to my knowledge, been hitherto recorded at all, and these I have collected. . ."

135 SPENSER (Edmund) WORKS. In six volumes. With a glossary explaining the old and obscure words. Published by Mr. [John] Hughes. 6 vol. Small 8vo, 19 plates by Louis Du Guernier, with original blank leaves at Vol. I. sig \* a6, vol. III. sig Oo12, and vol. VI. sig. Ffff8. Small engravings pasted at the foot of a few leaves, contemporary calf, FINE COPY. £10 0 0

For Jacob Tonson, London, 1715

\*\* FIRST CRITICAL EDITION. D.N.B. xviii. 805. LARGE PAPER. Bib. Anglo Poet. 639. FIRST ISSUE, with Vol. IV., p. 980, misprinted "80" and no catchword on Vol. V., p. 1227.

From the library of "M. A. Watts" (signature) and "T. Hughes" (stamp) (? Thomas Hughes, the author of *Tom Brown's schooldays*).

136 SPENSER (E.) WORKS [*Another copy on large paper*], with the blank leaves, ruled in red throughout, contemporary crimson morocco gold ornamental panels (Harleian) on sides, gold ornaments on back, gilt edges and inside of boards, contemporary marbled end papers, g.e., A FINE COPY. £37 10 0 1715

\*\* Second Issue. From the library of Richard Tickell, the dramatist (D.N.B. Epitome, p. 1300), with presentation inscription from "F. Browness," dated 1785; George John Warren Vernon, fifth Baron Vernon, the Dante scholar (D.N.B. Epitome, p. 1339); and Lt. Col. Sir George Holford.

137 SPENSER (E.) WORKS [*Another copy*]. Contemporary mottled calf, gilt, red labels. £5 0 0 1715

\*\* Small paper. From the library of Frances Colleton (with her ticket).

138 [SUBLIGNY (Adrien Thomas Perdou de)] THE MOCK-CLELIA: Being a comical history of French gallantries and novels, in imitation of Dom (*sic*) Quixote. Translated out of French. 12mo, frontispiece, showing gallants conversing with ladies. Split in one leaf, a few slight stains and holes, old calf, with the Longe crest on sides. FINE COPY. £12 10 0

*For L[angley] C[urtis], [etc.], London, 1678.*

\*\* FIRST EDITION. Esdaile 309, B.M. "C." xxxvii. 197. The book contains a number of ghost stories.

139 [SUBLIGNY (A. T. P. de)] THE MOCK-CLELIA. 12mo, [*Another copy*]. Old calf, rebacked. £8 5 0 1678

\*\* This copy lacks six preliminary leaves (Preface and Contents). The Frontispiece, title-page, and text are present in fine condition.

140 TARQUIN. THE ANCIENT BALLAD OF TARQUIN. 8vo 7<sup>1</sup>/<sub>8</sub> by 4<sup>3</sup>/<sub>8</sub> in.). Woodcut on title. Red roan roxburghe. 12/6

*Reprinted by J. Aston, Manchester, 1808*

\*\* VERY RARE. Collation : 6 leaves, the last blank.

141 THOMPSON (Tho[mas]) MIDSUMMER-MOON. [In verse]. Small 4to, limp boards. £12 10 0 *For E. Harris, London, 1682*

\*\* COLLATION : A—B4 C2 = 20 pp. DESCRIPTION : A1a : Midsummer- / MOON : / OR, / **THE LIVERYMAN'S** / Complaint. / [Rule] / By Tho. Thomp- / son. / [Rule] / [Ornaments] / [Rule] / LONDON, / Printed for E. Harris, 1682; A1b : [Blank] / A2a—C2b [Text].

Very little is known of the author of this rare poetical tract. He also wrote two plays : *The English rogue* and *The Life of Mother Shipton*.

142 [TOLAND (John)] AMYNTOR: Or a defence of Milton's life. Small 8vo, contemporary panelled sheep. FINE COPY. £4 10 0

*London, 1699*

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\*\* The only copy on vellum printed specially for J. W. K. Eyton, to whom the work is dedicated by W. B. D. D. Turnbull, the editor. A letter from the editor is inserted together with an autograph copy of the dedication. FIRST EDITION IN ENGLISH. The introduction contains an historical and biblio- / graphical account of the principal MSS. and printed editions. Eyton's armorial bookplate in colours on a separate leaf.



144 [VILLIERS (George, *Second Duke of Buckingham*, 1628-1687)]  
THE REHEARSAL, As it is now Acted at the Theatre Royal. 4to, roan  
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London, 1692

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Henry Knight: London, 1750

\*\* Browne's FIRST EDITION. With the bookplate of William Keale Heseltine, and from the library of R. W. Remington-Wilson, Esq., of Bolderstone.

146 WALTON (I.) and COTTON (C.) THE COMPLETE ANGLER . . . With the lives of the authors, and notes historical, critical, and explanatory. By Sir John Hawkins, Knt. The fifth edition, with additions. Small 8vo, plates and woodcuts, contemporary calf. £1 5 0  
For F. and C. Rivington, etc., London, 1792

\*\* Hawkins's Fifth Edition. With the signature of John Foster Reeve, Chir. [Surgeon].

147 WALTON (I.) and COTTON (C.) THE COMPLETE ANGLER. In two parts: The first written by Mr. ISAAC WALTON; the second by CHARLES COTTON, Esq. With the Lives of the Authors, by Sir JOHN HAWKINS. 8vo, Bagster's first edition, frontispiece, containing portraits of the authors and the editor, plates and illustrations by AUDINET. Original half morocco, EDGES ENTIRELY UNCUT. A VERY FINE COPY. £7 15 0

For Samuel Bagster, London, 1808

\*\* BAGSTER'S FIRST EDITION. The best of the Hawkins editions. There is also a quarto edition of the same date. Wall's drawings were re-engraved by Audinet, who also executed the fine engravings of fish in the text. The views of "Pike pool" and Cotton's "Fishing house" are from new drawings "taken by Mr. Samuel." The new editor (probably Bagster himself) has revised and made some additions to Hawkins's notes.

D.N.B. Vol. 20, p. 733. Westwood and Satchell, *Bib. Pisc.*, p. 224. Westwood, *Chronicle of Comp. Angler*, p. 35.

148 WALTON (I.) and COTTON (C.) THE COMPLETE ANGLER. Extensively embellished with engravings on copper and wood, from original paintings and drawings by first rate artists. To which are added, an introductory essay; the Linnaean arrangement of the various river fish delineated in the work; and illustrative notes. Second Edition. 12mo, portraits, plates, and engravings, contemporary calf, gilt, re-jointed. £3 0 0 *John Major, London, 1824*

\*\* Major's Second Edition. Presentation inscription to Andrew Gresley from R. N. G., 1825.

149 WALTON (I.) and COTTON (C.) THE COMPLETE ANGLER. Third Edition. Small 8vo, portraits, etc., contemporary calf gilt, by Hayday. £3 5 0 *Ibid, 1835*

\*\* Major's Third Edition. With presentation inscription from Houghton Platt, to his son Edwyn H. Platt, 1876, and signature T. Platt, 1844.

150 WALTON (I.) and COTTON (C.) THE COMPLETE ANGLER. Edited by "Ephemera," of "Bell's Life in London." 8vo, plates and wood engravings, crushed blue morocco, gold sprays and other ornaments, gilt panelled back, g.e. FINE BINDING. £12 10 0

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\*\* FIRST EDITION. The British Museum copy is imperfect.

*Bound with:*

[WARD (E.)] THE SECOND PART OF THE LONDON CLUBS: containing, The No-Nose Club, the Beau's Club, the...Mollies Club, the Quacks' Club. *Ibid [c 1720]*

\*\* FIRST EDITION. B.M. "L." lvii. 126.

8vo, leaves bound throughout, bound together in calf, padded with blanks. £3 15 0 *1709 [-20?]*

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*N. Oakes for Richard Clotterbuck, London, 1637*

\*\* Not in Watt. D.N.B. xx. 1064-5. "About 1592 his [Welby's] younger brother, John, a dissolute youth, took umbrage at Henry's endeavours to reform his habits, and after repeatedly threatening his life, attempted to shoot him with a pistol. Welby was deeply affected by this villainy, and, taking a very

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WELBY (HENRY)—*continued*.

faire house in the lower end of Grub Street, near unto Cripplegate, he passed the rest of his life in absolute seclusion. . . . It [this book] contained commemorative verses by SHACKERLEY MARMION, JOHN TAYLOR, THE WATER POET, THOMAS HEYWOOD, THOMAS NABBES, and others."

153 WHATELY (William, "*the roaring boy of Banbury*") A CARE-CLOTH: Or, a treatise of the cumbers and troubles of marriage: intended to advise them that may, to shun them; that may not, well and patiently to beare them. Small 4to, calf, by De Coverley. £14 10 0  
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\*\* FIRST EDITION. With the bookplate of Charles Francis Wyatt, of Broughton, Oxfordshire, the signature of F. J. Morrell, 1884, and from the library of the Rev. B. W. Bradford, of Broughton.

154 WHITNEY (Geoffrey) A CHOICE OF EMBLEMS, and other Devises, for the most parte gathered out of sundrie writers, Englished and moralized. And divers newly designed. Small 4to, title within ornamental border, full-page cut of the Arms of the Earl of Leicester on verso of title, numerous woodcuts of emblems, each surrounded by an ornamental border, old boards, new green morocco back, several woodcuts tinted. £50 0 0

*Francis Raphelengius in the house of Christopher Plantyn, Leyden, 1586*

\*\* FIRST EDITION. THE FIRST ENGLISH EMBLEM BOOK. Dedicated to the Earl of Leicester, to whom a manuscript copy had been previously presented by the author. There is no doubt of the great importance of this book in the Shakespearian Library. It was the first of its kind to present to Englishmen an adequate example of the emblem books that had issued from the great continental presses; and it was mainly from it, as a representative book of the greater part of emblem literature, which had preceded it, that Shakespeare gained the knowledge which he evidently possessed of the great foreign emblematisers of the sixteenth century. There are included 248 emblems, of which 23 are original, 23 are suggested by, and 202 identical with those of Alciati, Paradin, Sambucus, Junius, and Faerni. Whitney's verses are often of great merit and always manifest a pure mind and extensive learning. The emblems are addressed to his kinsmen and friends and many of his celebrated contemporaries, among the latter being Sir Philip Sidney, Sir Robert Cotton, Sir Miles Hobart; Alex. Nowell, Dean of St. Paul's; Edm. Freake, Bp. of Rochester, Norwich, and Worcester; Sir Edward Dyer, poet, author of "My mind to me a kingdom is"; W. Malim, High Master of St. Paul's School; Sir Wm. Russell; Sir John Norris, Wm. Harborne, first English Ambassador to Turkey; John Gastlin, Master of Gonville and Caius College, Cambridge; and the Earl of Leicester. On p. 61 is an interesting verse of eight lines without the emblem, headed "Written to the like effecte, uppon Video, et Taceo. Her Majesties poesie, at the great Lotterie in London, begon Mdlxvii, and ended Mdlxix." Another item of importance is addressed "To Richard Drake, Esq., in praise of Sir Francis Drake." One is dedicated "To my cuntrymen of the Namptwiche in Cheshire."

SEE REPRODUCTION ON PAGE 57.

155 WINSTANLEY (William) THE HONOUR OF MERCHANT-TAYLORS, wherein is set forth the noble acts, valliant deeds, and heroick

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AND DIVERS NEWLY DEvised,  
by Geffréy Whitney.

*A worke adorned with varietie of matter, both pleaſant and profitable: whe-  
rein thoſe that pleaſe, maye finde to fit their fancies: Bicauſe herein, by the  
office of the eie, and the eare, the minde maye reape dooble delighte throu-  
ghe holſome preceptes, ſhadowed with pleaſant deuises: both fit for the  
vertuous, to their incoraging: and for the wicked, for their admoniſhing  
and amendment.*

To the Reader.

*Peruſe with heede, then friendlie iudge, and blaming raſhe refraine:  
So maiſt thou reade vnto thy good, and ſhalt requiſe my paine.*



*Imprinted at LEYDEN,*  
In the houſe of Chriſtopher Plantyn,  
by Francis Raphelengius.

M. D. LXXXVI.



WINSTANLEY (WILLIAM)—*continued*.

performances of merchant-taylors in former ages. Small 4to, black letter, woodcuts, some shaved at edge, some headlines and numerals cut into, slightly stained, vellum. £15 0 0

P. L. [? *Peter Lilliecrap*] for William Whitwood: London, 1668

\*\* No copy of this book appeared at auction for forty years. Lowndes, p. 2954, mentions a portrait, which this copy does not contain, but the British Museum copy is also without it.

156 THE WISE CHYLDE AND THE EMPEROR ADRIAN; a DIALOGUE resembling that of Salomon and Saturn; from the unique edition printed by Wynkyn de Worde, edited by J. O. Halliwell, Esq. Sq. 12mo, roan roxburghe. £2 5 0 Printed for the Editor, 1868

\*\* Only thirty copies printed. This curious tract is reprinted from the unique copy in the British Museum. The Editor states that it was unknown to all writers on the dialogue of Salomon and Saturn.

157 WYCHERLEY (William) THE COUNTRY WIFE, A COMEDY. Small 4to, and some leaves slightly repaired in margin, modern polished calf. £26 0 0 For Thomas Dring, London, 1675

\*\* FIRST EDITION, with the title reading (incorrectly) "Indignior" in the first line of the quotation. The British Museum copy has a title (an entirely different setting) which gives the word correctly "Indignor." Dict. Nat. Biog. (Reissue) xxi., p. 1112: "Wycherley's third play, *The country wife*, was produced by the king's company at the theatre in Portugal Street, Lincoln's Inn Fields, in 1672 or 1673 (Genest: [*Account of the English stage*], I. 149). We know it was not brought out before the early spring of 1672, because in the prologue Wycherley, referring to the non-success of *The Gentleman Dancing Master*, speaks of himself as 'the late so baffled scribbler,' and the production must have been before March or April 1673, when *The Plain dealer* appeared, because in the second act of that play the abandoned but hypocritical Olivia is made to profess that she is scandalised at a lady being seen at such a filthy play as *The country wife* after the first night. *The country wife* was published in 1675. It is the most brilliant but the most indecent of Wycherley's works. When it was revived in 1709, after an interval of six years, for Mrs. Bicknell's benefit, Steele, in a criticism in the *Tatler* (16 April, 1709) said that the character of the profligate Homer was a good representation of the age in which the comedy was written, when gallantry in the pursuit of women was the best recommendation at Court. A man of probity in such manners would have been a monster. . . Wycherley was indebted to Molière's *L'école des femmes* for his idea of Pinchwife, the jealous husband who endeavours to keep his young and ignorant wife from general society for fear she should be unfaithful to him. . . Wycherley also borrowed some incidents from Molière's *L'école des maris* (Klette: *Wycherley's Leben u. dramat. Werke*). The play is certainly full of life, and, as Thomas Moore says (*Memoirs*, 1853, II. 269) of 'the very *esprit du diable*.'" Jas. O. Halliwell: *Dict. of Old Eng. Plays*, p. 61: "Davies observes, that in this play is to be found a more genuine representation of the loose manners, obscene language, and dissolute practices, of Charles the Second's reign, than in any other drama known." Montague Summers: Preface to Nonesuch Edition, pp. 46-47: "*The country wife* at once took its place in the dramatic repertory, and being frequently acted was as frequently received with unbounded applause. It is undoubtedly Wycherley's masterpiece of satirical comedy, as *The plain dealer* is a masterpiece of philosophical comedy. In no play in the English theatre,

THE  
Country - Wife,  
A  
COMEDY,

Acted at the  
THEATRE ROYAL.

---

Written by Mr. *Wycherley*.

---

*Indignior quicquam reprehendi, non quia crasse  
Compositum illepidève putetur, sed quia nuper:  
Nec veniam Antiquis, sed honorem & præmia posci.*  
Horat.

---

L O N D O N,

Printed for *Thomas Dring*, at the Harrow, at the  
Corner of Chancery-Lane in Fleet-street. 1675.

SEE No. 157.



WYCHERLEY (WILLIAM): THE COUNTRY WIFE—*continued.*

or in any other theatre I know, is the wit more sparkling, the humour more cleverly poised, the sequence of incidents more naturally deployed; nowhere are the situations more brilliantly sustained, the characters drawn with keener observation and acuter intellectual insight and truth. It is the very acme of comedy, of its kind unsurpassable, as it is unsurpassed. Laughter is often the truest applause, and as two hundred and fifty years ago Drury Lane, crowded to suffocation, was unable from sheer extasies of merriment to cheer Hart, Mrs. Knepp, and the lovely Mrs. Boutell, so to-day at the most recent revival of this great and glorious play a thronging theatre could scarce for laughter applaud Baliol Holloway, the exquisite comedy of Athene Seyler, and the consummate perfection of Isabel Jeans. No greater tribute can be paid to this immortal work."

SEE REPRODUCTION ON PAGE 59.





[Ready 1st October, 1928]

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